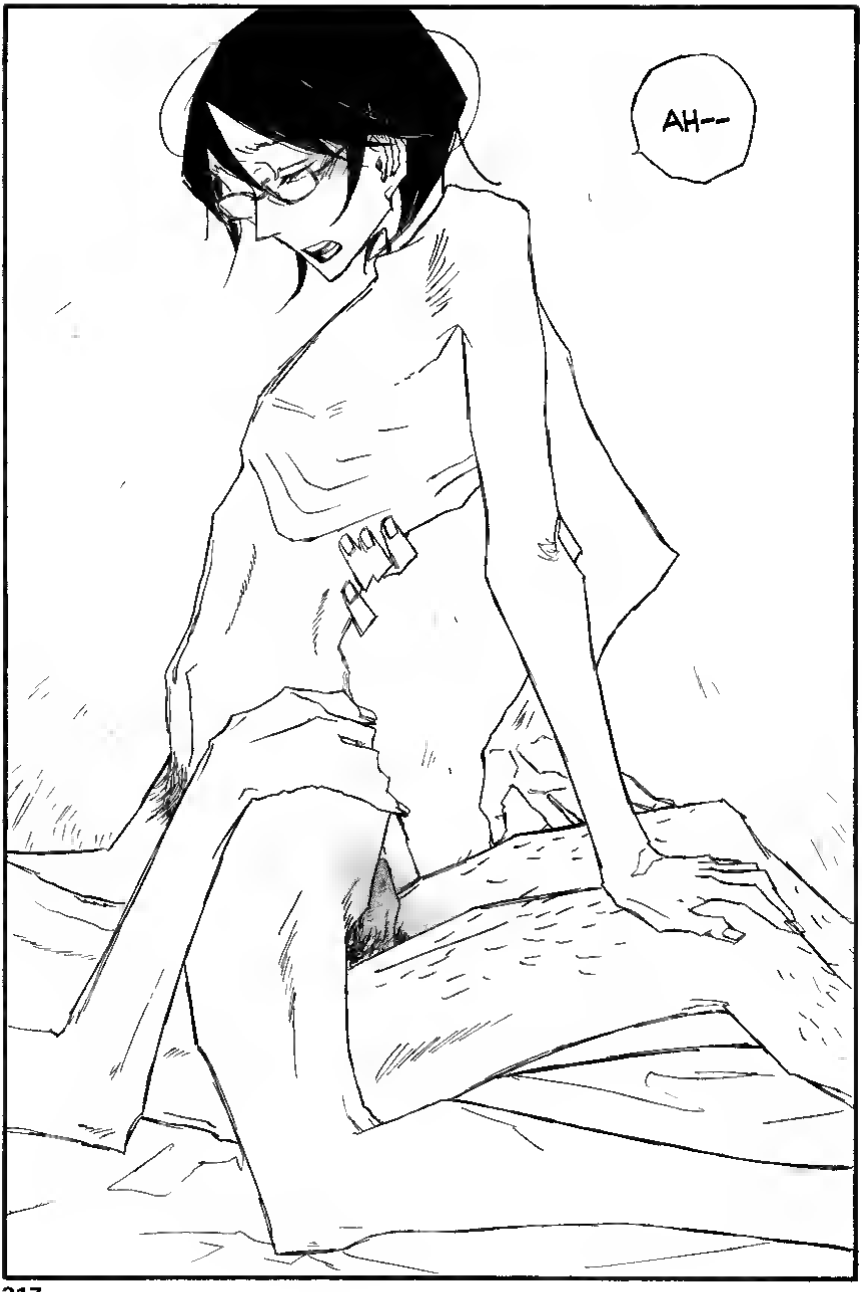
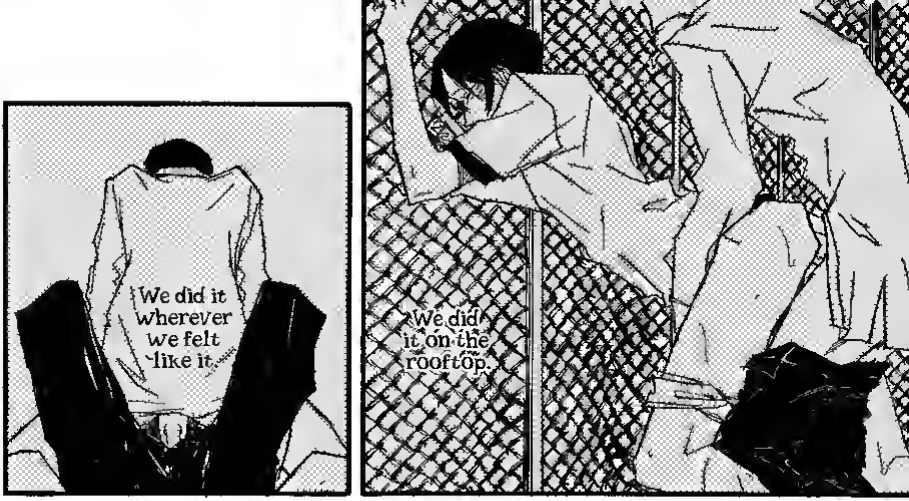
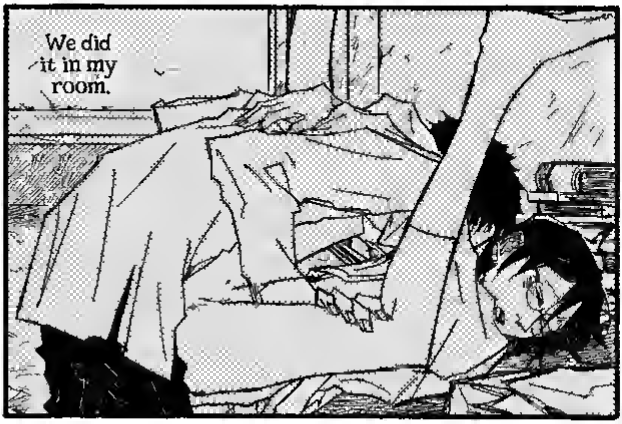

AH--

...HURTS!
ACHOO!
"
"
ACHOO!
IT...
TODAY'S A LITTLE COLD.
LU-LUCKILY WE DIDN'T TURN ON THE AIR CONDITIONING.
NO-- IT'S OKAY.
SO-SORRY.
I COULDN'T STOP IT.
As soon as I started going out with Fukazawa, he wanted to have sex all of the time.

If Fukazawa wanted to do it, we did it anywhere and everywhere.
I didn't understand it well, since we've (probably) been fucking every day, so I thought that he might have at least felt the same way.
Fukazawa pinned me down the first time we did it. Well, that's what he seemed to be saying.
THERE ARE TIMES WHERE I CAN'T HELP WANTING TO DOING IT WITH YOU.
We did it in the P.E. equipment shed.
We fucked in the toilets.
When it wasn't being used, we did it in the preparation room.



There probably wasn't a place where I didn't touch him...



Except in his heart,

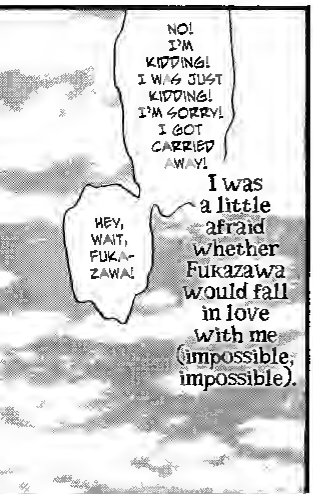
or something like that.

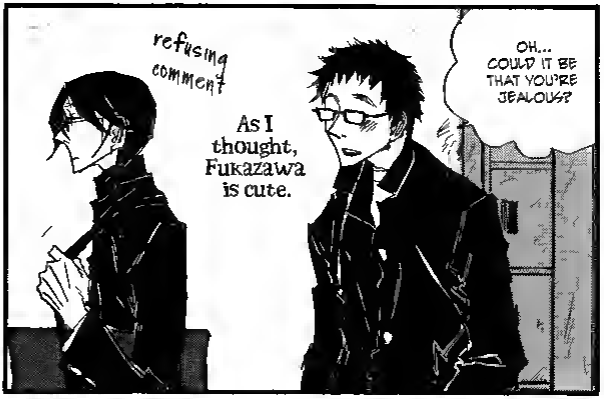
最終話
三四郎・虞美人草・
吾輩は猫である・はずです
西新地花屋
Final Chapter:
Sanshiro.
Field Poppy.
I am a Cat

HANIYA-KUUUN!
WHAT IS IT?
IT'S ABOUT WHAT HE SAID JUST NOW.
EH? IS SOMETHING WRONG?
EXCUSE ME A MINUTE, FUKAZAWA.
NO, MAYBE I'M THE ONE WHO'S UNPLEA-SANT...
KIND OF UNPLEAS-ANT...

NO PROBLEM.
SORRY FOR MAKING YOU WAIT.
HOW FOOLISH (I AM).

BUT THEY'RE OUR CLASS-MATES.
?
WHAT AM I SAYING..?
COME TO ROOM 11 WITH ME.
YOU'RE SO NARROW-MINDED.
YOU'RE ALWAYS TALKING WITH GIRLS


NO! I'M KIDDING! I W..G JUST KIDDING! I'M SORRY! I GOT CARRIED AWAY!
HEY, WAIT, FUKA-ZAWA!
I was a little afraid whether Fukazawa would fall in love with me (impossible, impossible).


refusing comment
As I thought, Fukazawa is cute.
OH... COULD IT BE THAT YOU'RE JEALOUS?

I'M HOME.
EXCUSE ME FOR DISTURBING YOU.
WELCOME HOME.
NICE TO SEE YOU, KOUZOU-CHAN.
IT'S BEEN A WHILE.

WHERE ARE YOU OFF TO?
I'M GOING TO KEIJI'S FOR A LITTLE WHILE.
TELL MAMA THAT'S WHERE I AM.
STAY AS LONG AS YOU LIKE, KOUZOU-CHAN.

...JEAL-OUS?
...EVEN OF MY FAMILY?

AS ALWAYS, SO CUTE

NOW THAT I THINK OF IT, YOUR SISTER IS VERY PRETTY.
NOW THAT I THINK OF IT, IT'S BEEN A WHILE SINCE YOU'VE COME TO MY HOUSE, FUKAZAWA.

...THERE'S A BED IN HERE.
DO YOU WANT TO WATCH A MOVIE OR SOMETHING?
THERE'S NOT MUCH HERE, BUT MAKE YOURSELF AT HOME.
rustle
FOR SLEEPING IN.
YES, THERE IS.

NO?
UH... WELL... HOW SHOULD I SAY IT...?
I DON'T WANT TO HAVE SEX, OR SOMETHING LIKE THAT...

THERE ARE TIMES WHERE I CAN'T HELP WANTING TO DO IT WITH YOU.
NOT "NO," BUT...
Kiss
AH!
Kiss
Kiss

FUKAZAWA.
WAI--
FUKAZAWA!
LET ME TAKE A SHOWER...
BWA~

HAH!
After that, we became careless.
!

OH, YEAH. REALLY FUN.
FUKAZAWA.
GOOD FOR YOU, THEN.
HUH?
DOESN'T THAT LOOK LIKE FUN.
UM...
I HAVE A LOT OF REASONS, THOUGH
I WONDER IF HE LOVES ME.
WHAT'S YOUR EXCUSE? ABOUT FUKAZAWA.
"HER," IT'S A META-PHOR.
THIS "FOR-EST."
HANIYA?
BUT YOU'RE PRETTY CALM ABOUT IT.
THAT WAS A HORRIBLE THING TO JUST SPRING ON ME.
WHOA.

FUKA-
ZAWA, YOU
SHOULD STAY
OVERNIGHT.
THIS
RAIN IS
AMAZING.
AH, AT THE RATE
THIS RAIN IS
COMING DOWN,
I MIGHT HAVE
TO STAY OVER.
touch

lean
WAH!
SHARP
WELL, WE CAN'T DO IT WHEN IT'S SOFT.
DIDN'T WE JUST DO IT?
HEY...
IT'S SOFT.

SOMEHOW IT'S SUCH A COMPLICATED FEELING..
IT FEELS GOOD.
FUKA-ZAWA.
HMP
MM.
AH!
AND IT'S TWITCH-ING!..
BUT HERE IT'S HOT.
IT'S COLD..
AND SMOOTH.

AH!
!!
AH!
WE HAVEN'T PROPERLY MADE LOVE YET.
WAH! FUKAZAWA!
THAT'S NOT A PROBLEM.
WE DID IT EARLIER.
OH? NOW I UNDERSTAND.
AH!
PLEASE PUT IT IN...
DON'T STOP...
HANIYA!
MORE!
WHAT?
...HOW HE CAN ALWAYS GET ME AROUSED.
AH!
AH!
EVEN THOUGH I CAN'T IMAGINE IT, I CAN'T HELP BUT WONDER HOW, IF I WAS UNABLE TO DO IT IN THIS STATE...

SCHLICK
AH...
!
I WANT YOU TO STIR UP A MESS INSIDE ME
YOU WANT ME TO STIR UP A MESS INSIDE YOU?
I WANT YOU TO MOVE MORE
WHAT DO YOU WANT MORE OF? TELL ME, PLEASE?
HAA!
AH.
Schlick
Schlick
HANIYA!
Schlick
Schlick
Schlick
HANIYA!
Schlick
grab
HANIYA!

I LOVE YOU.
SWallow
IT CAN'T BE?
HUH?
WHAT?
FU...
FUKAZAWA?
JUST NOW...
Wiggle

KONK
N-NO, I DIDN'T MEAN THAT!
THAT WAS JUST...
CH!
OW...
bang
WAIT!
OH, WAIT, FUKAZAWA!
step
IF YOU'D JUST WAIT!
FUKA-ZAWA!
step
step
step
step
FUKA-ZAWA!
FUKA-ZAWA! WAIT UP!
clutch

FUKAZAWA!!!

FUKA-ZAWA!!
YOU GOT IT ALL WRONG!!

I DIDN'T GET ANYTHING WRONG.
I TOLD YOU I LOVED YOU, AND YOU WENT FLACCID. THAT'S ALL!!
FUKA-ZAWA... YOUR SHOULDER... IS IT OK--?
THAT'S THE WHOLE TRUTH, AND THAT'S THE REALITY.

SHAAA
YOU ONLY LOVED ME BECAUSE I LOVED KAIKOU-SENPAI!!
YOU DON'T LOVE ME ANYMORE SINCE I STARTED LOVING YOU!!
EVEN THOUGH I STILL LOVE YOU!
THE PERSON YOU LOVE ISN'T ME!! YOU'RE LONELY!! YOU'RE A LONELY, COLD-HEARTED PERSON WHOM I LOVE!! I BECAME LONELY BECAUSE OF YOUR COLD-HEARTEDNESS!!

SEE?!
YOU AREN'T SAY ANYTHING BACK!!
FUKAZA--!
I'M LEAVING YOU!
AND THE REASON IS BECAUSE I LOVE YOU!!
FUKA-ZAWA!!
I'LL FALL IN LOVE WITH SOMEONE ELSE!!
SO THAT YOU'LL FALL IN LOVE WITH ME IN RETURN ONCE MORE!! DON'T FORGET THAT!!

FUKAZAWA!!
COME BACK!!
FUKAZAWA!!
ANSWER ME!!
I'LL LOVE YOU UNTIL I DIE!!
WHAT AM I DOING ..?
I SHOULD RUN AFTER HIM...

All of a sudden, a black hole has opened at my feet,
and a deep blackness is spreading toward me.

There is nothing to hold onto, so I will fall no matter which way I step.

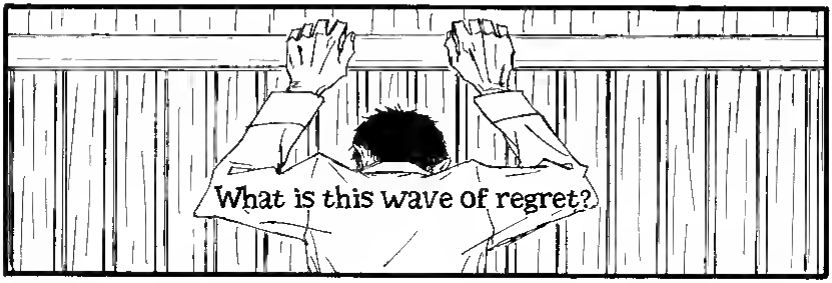
The truth is, Fukazawa instinctively knows whenever I'm just merely being myself.

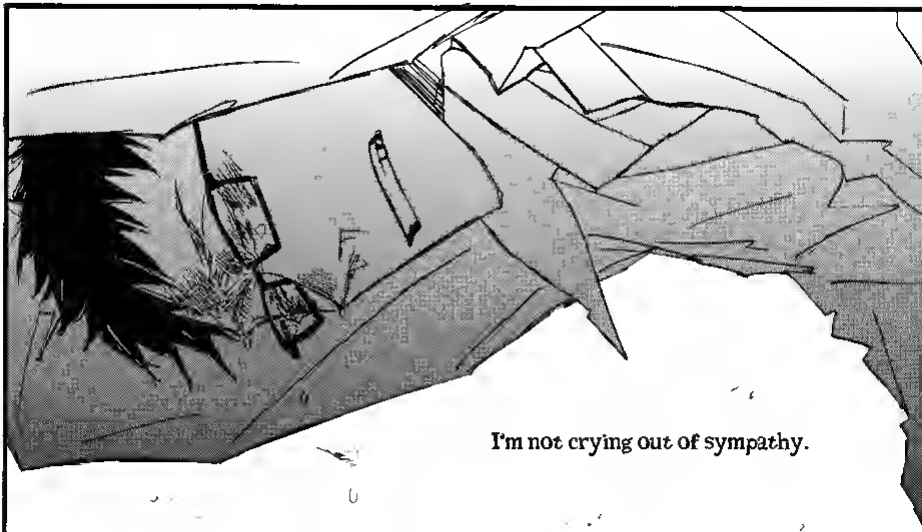
I have a tendency to be attracted to whatever I can't have. It became a habit to admire things I couldn't reach. I thought that he might despise me rather than like me whenever I tried approaching in a friendly manner. I knew that being weak was the biggest offence. I thought that I would never get to touch Fukazawa. Neither did I believe that he would ever love me.

For example, the kinds of things I would think: I would hide myself, I would hate myself, I would detest myself, I would observe myself, I would be ashamed of myself, I felt sorry for myself, I would laugh at myself.

I was afraid of confrontations.

As long as that dread overshadowed me, it displayed before my eyes the emptiness that I feared.





Whoever else he has loved, it's been very hard.

Whoever I was with, I was thinking of Haniya.
I realized that I had already fallen in love with Haniya.
I had thought what I was
despair.

A had briefly gone out with Fukazawa.

B has been admiring A

C's woman was having an affair with Fukazawa.

D was more or less preoccupied with each of these matters.

Fukazawa was looking for his glasses.

SLAM

GLASSES...

FUKA ZAWAAA--

THERE THEY ARE.

HEY! ARE YOU LISTENING?

A

HE'S UGLY.

YEAH--

C

YOU BASTARD, DO YOU EVEN KNOW WHAT YOU'VE DONE?

ISN'T HE UGLY?

B

I'M LISTENING.
YOU'RE REALLY MAD BECAUSE I DID IT WITH YOUR WOMAN.
THOUGH YOU KNEW THE CONTEXT, YOU DIDN'T GET THE DETAILS OF IT.
YOU DON'T EVEN REMEMBER THE FACE OF THAT PERSON. YOU DON'T EVEN KNOW WHO IT WAS.
YOU MIGHT REMEMBER IF YOU HAVE THE WILL TO TRY REMEMBERING HIS FACE ONCE MORE.
HEY, STOP IT WITH THE FACE.
YOU PROBABLY DIDN'T, AND THAT'S WHY YOU COULDN'T REMEMBER WHETHER WE DID IT OR NOT.
STOP FOOLING AROUND!!
POW
...CK!
YOU LIKE IT, RIGHT, RETARD?
cough
IF YOU SAY SO.
cough
cough
cough
cough
YOU REALLY LIKE THIS SORT OF THING, HUH?
SLIDE

WELL, HOW'D YOU LIKE TO TRY SOME ROUGH SEX?
THE EFFORT IN PROPORTION TO THE EMOTIONAL DAMAGE IS GENERALLY RATHER HIGH WHEN THERE'S VIOLENCE INVOLVED.
IT'S THE OPPOSITE OF COST EFFECTIVE.
YEAH.
LET'S SEE WHAT YOU CAN DO WITH THIS.
HUH!?
HEY, WHAT ARE YOU DOING?
IT'S ERECT.
...ACK!
ARE YOU AROUSED BY VIOLENCE?
YOU'RE SO PERVERTED.

I TELL YOU, IT'S NOT--
WAHA--HAHA IT'S GREAT!
...!
MM.
WHAAAT?!
IT'S NOT FUN AT ALL! DON'T LEAVE!
DON'T JUST STAND THERE WATCHING, HELP GET HIM OFF ME!
THAT LOOKS KIND OF FUN

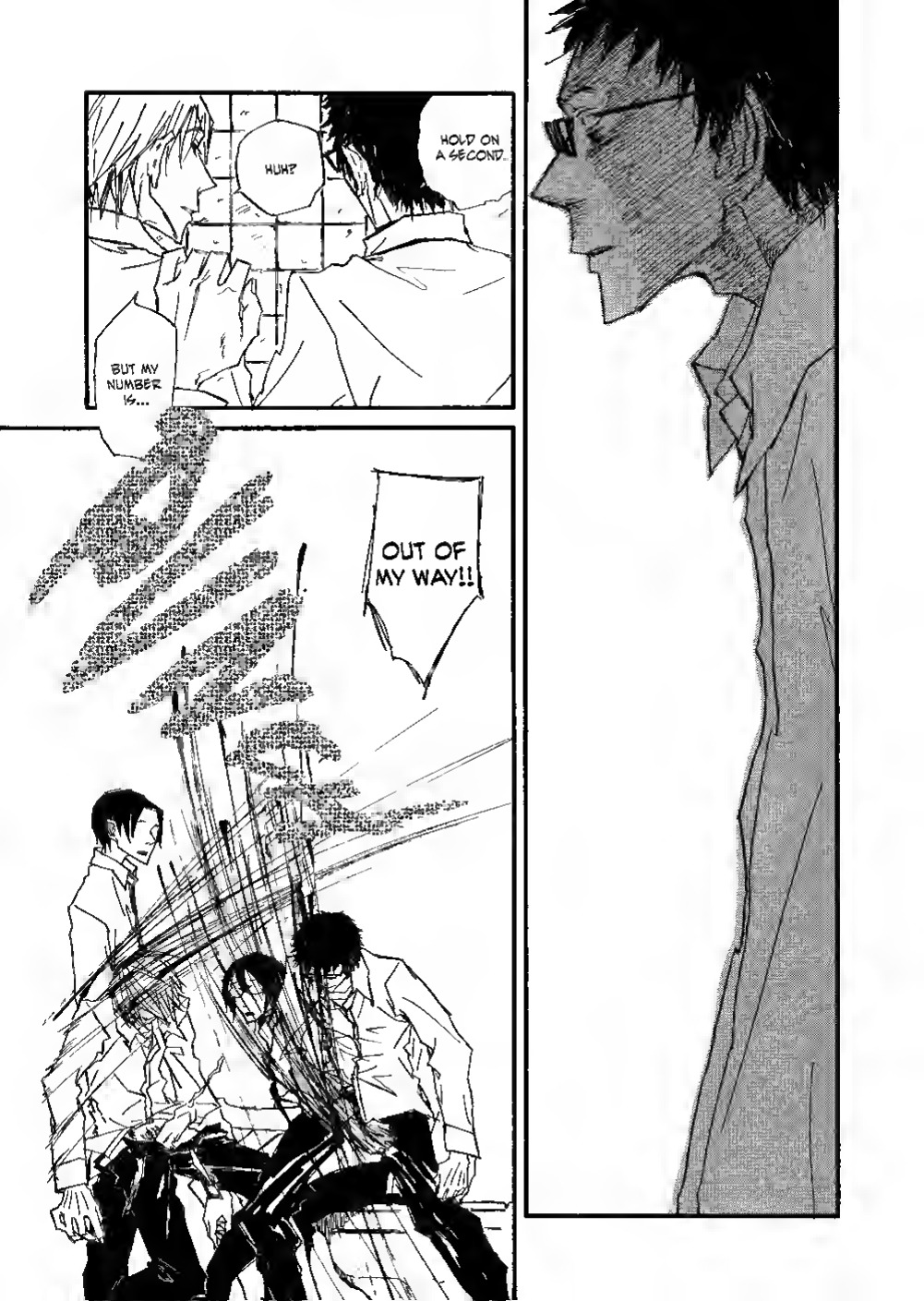
YOU WERE REALLY FAST.
WERE YOU SAVING IT UP?

WHY ARE YOU MAKING A FUSS ABOUT IT?
DON'T HOLD BACK, COME ON!
WELL, WHO'S UP NEXT?
I WANT TO TRY IT.
SHUT UP--
YOU'RE FAST, HUH?
WHAT HAPPENED?
UUHHH...

WHAT, AM I NOT GOOD ENOUGH?
? IT'S FINE PUT IT IN
...UGH!
AH...
HAH!
AM I BETTER THAN HANIYA?
HE REMEM-BERED...
AH...!

WHOA-- HE'S REALLY DISGUSTING.
AS EXPECTED WITH KAIKOU'S TRAINING.
AT LEAST IT CAME IN HANDY.
DOES ANYONE HAVE A DIGICAM?
HOW ABOUT A CELL PHONE?
A COMMEM-ORATIVE PHOTO.
click

WHY ARE THERE PEOPLE ON THIS FLOOR?
EVEN AT THIS HOUR?
HUH?
UH?
MARK X IS GIVING EVERYONE A TEST DRIVE.
IS THIS A DREAM?
HEY, WHAT'S WITH THIS LINE?
AUTHORIZED PERSONNEL ONLY.
HEY, YOU DON'T LOOK LIKE AUTHORIZED PERSONNEL EITHER.
EXCUSE ME, BUT THIS AREA IS RESTRICTED TO AUTHORIZED PERSONNEL.
...
IF YOU WANT TO FUCK HIM, GET OUT YOUR MONEY AND GET IN LINE.
HAND JOB ¥11. BLOW JOB ¥33, INTERCOURSE ¥55. SPECIAL COMMEMORATIVE PRICE, WITH NO SERVICE CHARGE.


HOLD ON A SECOND.
HUH?
BUT MY NUMBER IS...
OUT OF MY WAY!!

AS YOU CAN SEE, I'M HAVING SEX WITH ALL OF THESE GUYS.
FUKAZAWA
WHAT THE HELL ARE YOU DOING?
I'M ONLY DOING THIS SO THAT YOU WILL LOVE ME AGAIN.
NGH!
SLAP

I THOUGHT YOU AND I NO LONGER HAD A RELATIONSHIP.
BUT I LOVE YOU, SO...
WE STILL HAVE A RELATIONSHIP.
WE CAN HAVE A RELATIONSHIP.
BUT THAT'S NOT POSSIBLE!
LET GO OF ME!
I WON'T!

LISTEN TO ME, FUKAZAWA.
I...
I CHOOSE YOU OVER MYSELF.
BE PREPARED.
IF YOU UNDERSTAND, LET'S GO.
WAIT. THERE ARE STILL PEOPLE...
DON'T BE AN IDIOT. IT'S OKAY.

DO YOU NOT UNDERSTAND THE MEANING WHEN I SAY I LOVE YOU?
ARE YOU REALLY THAT MUCH OF AN IDIOT?
BUT STILL, ARE YOU OKAY WITH THIS?
I LOVE YOU.
WHAT?
OH--WAIT.
I WILL SAY IT AGAIN AND AGAIN.
YES, I UNDER-STAND
...!
BAM
UGH!
WHAT THE HELL?!
SHOVE
PUSH

FUKAZAWA STOLE INAGE'S WOMAN, AND HE'S TOTALLY HEART-BROKEN.
FAR FROM BEING SORRY ABOUT IT, FUKAZAWA SEEMED TO FIND IT AMUSING, AND ON TOP OF THAT, ENDS UP RECONCILING WITH YOU FOR A HAPPY ENDING.
YOU CALL THAT ENOUGH? IT WASN'T ENOUGH.
I'VE SEEN ENOUGH.
SORRY,
THOUGH I HAVE NO GRUDGE AGAINST YOU,
LET'S MAKE THINGS CLEAR.
SO I'LL SAY IT.
EVEN THOUGH YOUR ARGUMENT IS BAD, I'LL COME TO AN AGREEMENT WITH YOU.
YOU SEEM TO HAVE MADE SOME BAD LEAPS IN LOGIC. OR RATHER TO BEGIN WITH IT SEEMS LIKE THE POINT OF YOUR ARGUMENT ITSELF IS UNCLEAR.
IS THAT HOW YOU THINK IT IS?
YEAH
AH— I SEE
DON'T TOUCH FUKAZAWA!
IF YOU WANT SOMEONE TO FUCK, THEN FUCK ME!

WHAT DO YOU MEAN BY "I SEE?"
I DON'T APPROVE OF THIS!
HEY, SOMEONE HOLD HIM DOWN.
HANIYA?
A LITTLE CHANGE IN PLANS. HANIYA IS NOW ON OFFER. IT'S HANIYA.
OKAY, OKAY, OKAY, OKAY, OKAY. PEOPLE IN LINE, SORRY ABOUT THIS--
Very reasonable!
MAJOR BARGAIN PRICE $5 BUCKS.
UM, HANIYA ISN'T EXACTLY WHAT I...
HE STINKS.
WHOA--IT'S SLIPPERY...
STOP!
YOU MISUNDERSTOOD ME!
...!!
IF THAT'S THE CASE, THEN WATCH!
FUKAZAWA! DO YOU DISAGREE WITH THIS?!
OF COURSE I DISAGREE!

HEY!
SHIT.
HERE COMES THE RAVEN.
WHAT ARE YOU BRATS DOING THERE--??
IT'S LONG PAST THE END OF SCHOOL!
run
run
run

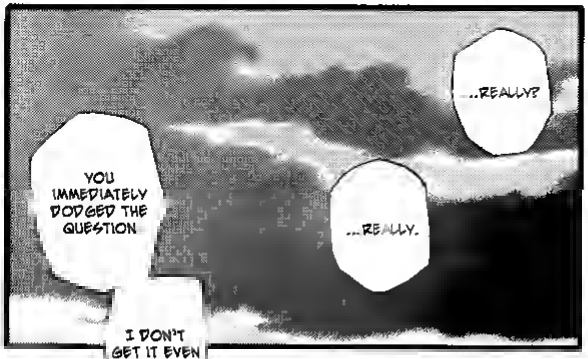
totter
totter
HANIYA.
IF WE'RE CAUGHT FOR THIS WE'LL BE KICKED OUT OF THE CLUB.
OH, HERE ARE YOUR CLOTHES.
HANIYA!!
WHAT IN HELL WERE YOU THINKING?!
WHAT THE HELL WERE YOU THINKING?!
HANIYA, I REALLY LOVE YOU.
HANIYA.
HERE, PUT THEM ON QUICKLY.
I'LL LISTEN TO THIS LATER.
WELL, MY ASS HURTS SO I CAN'T RUN.
I'LL REMAIN HERE AS THE SCAPEGOAT
SO GO ON AHEAD.
WHA!
Wobble

WAIT, FUKAZAWA!
WHAT ARE YOU DOING?
I'M GOING TO CARRY YOU OUT ON MY BACK.
BUT I SAID I'M FINE. CALM DOWN.
HOLD ON TIGHT.
WE'RE GETTING OUT OF HERE.
YOU CAN REALLY SEE HIS VEINS.
FUKAZAWA
I was kind of happy.
I wasn't going to tell him that
The truth is, being carried on his back hurts more than my ass, but

HANIYA,
DOES IT HURT?
IT HURTS A LOT--
I'M INJURED--
I HAVE SOME SALVE I CAN PUT ON IT IN MY ROOM.
HEY, THAT'S OKAY, I CAN DO IT MYSELF!
LET ME DO IT.
AREN'T I HEAVY? ARE YOU OKAY?
I'M FINE.
BUT AREN'T YOU STAGGERING?
NO, I'M NOT.
BESIDES, I'M STRONGER THAN YOU.
IS THAT SO...

THEN, PLEASE DO.
EHP!
startled
I'M AN IDIOT!!
OH, YEAH, I KNOW, BUT...
BESIDES, I LOVE YOU!!!
OH, YEAH, I KNOW, BUT...

AND DESPITE THAT, YOU'RE STILL WILLING TO BE WITH ME I MEAN,
I JUST DON'T UNDER-STAND IT...
WHY?
I MADE HIM CRY AGAIN...
.....
BECAUSE THE SUN-



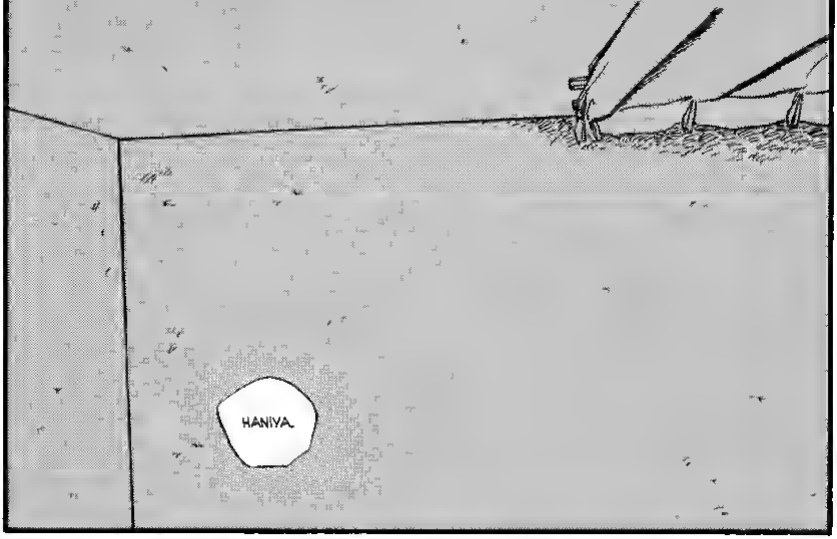
I didn't dodge it.

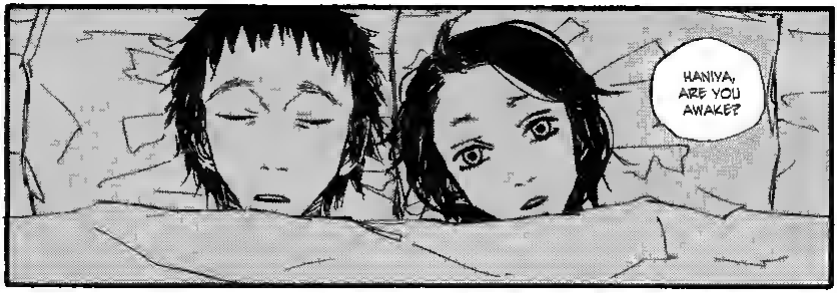
Fukazawa loves me.
And I love how Fukazawa loves me.

Not just because he's beautiful,
but like the eternal beauty of this sunset.

It was like a miracle, making the world beautiful.

Fukazawa and me, together in this beautiful world.


HANIYA.


HANIYA, ARE YOU AWAKE?

Pinch
...NG!
HAAA.
HAAA.
I THOUGHT I WAS DYING OR SOMETHING...
HAAA!
sits UP
BWAH!

WHAT'S WRONG, FUKAZAWA?
YOU WANT TO DO IT AGAIN?
TOMOR-ROW'S THE GRADUATION CEREMONY.
...YEAH.
I WONDER IF... IT'S ALL RIGHT TO BRING FLOWERS?
.....

...THANK YOU.
IT'S FINE.
... ...
I'M GOING TO GO PICK SOME.
THERE ARE FLOWERS GROWING BEHIND THE LIBRARY.
WHERE DID YOU SAY YOU'RE GOING? WON'T THE STORES AND SUCH BE CLOSED?
WELL, I'M OFF.
CAN WE GO TOGETHER?
FUKAZAWA.
?

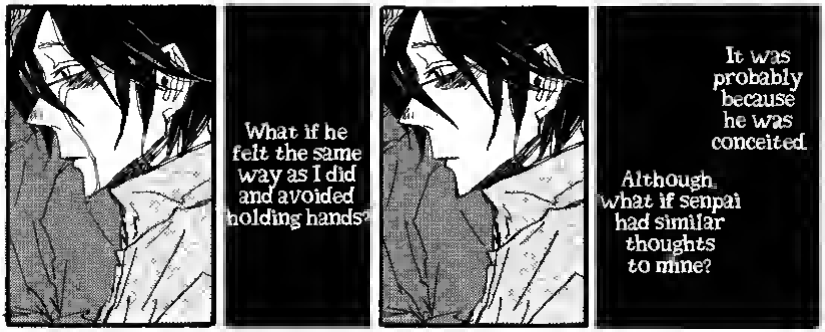
When he said that, it made me want to get up
Not because he might get lost, but he might be lonely all by himself.
THANKS.
HEY, HANIYA.
AS EXPECTED, IT'S COLD--
HANIYA.
HANIYA! SLOW DOWN!
OH, SORRY.
I DIDN'T MEAN TO WALK SO FAST.

BUT THAT'S...
IT'S A QUESTION OF PACE.

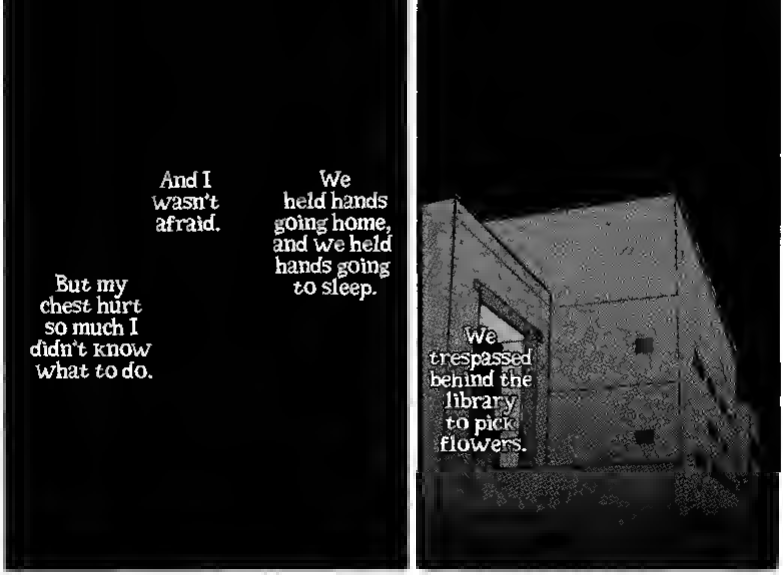
C-CAN WE...?
CAN WE DO IT LIKE THIS?
UH...

Even though I've had sex with Haniya countless times,
just holding his hand now, words can't express the degree
of terror I'm feeling. The difference between the sex act
and holding hands as the main form of contact is that the
former is accompanied by substantial pleasure, whereas the latter
is not. Because the pursuit of pleasure is associated with the sex act,
so to speak, a straightforward motive can easily be deduced,
but this same motive can't be attributed to the act of holding hands.
In wintertime, the aim couldn't be to get warm, because wearing gloves or
putting your hands in your pockets is much more efficient than that.
In summertime, there's no advantage, because it makes you
hotter. After all, when two people are holding hands
while walking, one of the pair will usually determine
whether the action in that situation is a hindrance or not.
And beyond that, for me, holding hands is an act full of negative elements.
The value of acting on the impulse is that it's such a mysterious
act that it can't be explained in a way that hits the mark.
And in spite of that, while I was going out with (or thinking I was
going out with) senpai, it was hard trying to hold hands with him.
I always want to hold hands with Haniya, that is, I get the urge (but up until
now fear has prevented my doing so). I can't deny my feelings.
The desire to hold hands (which could be the first step
toward having sex) only manifested itself with senpai and Haniya.
With them, I wanted to touch them, lusted to touch them, and they did not
invoke the feelings of revulsion I would have had with any other partner.
I believe that this is proof that I loved senpai, and that I love Haniya.
If you followed through on that desire to touch their hand, just to
sincerely show your affection to your partner, what would happen,
I wonder? No sooner had I heard this hypothesis than I was
assailed by a terror as if a deep hole had opened at my feet.
When I touch Haniya's hand, I can't speak, and I feel afraid.
An impulse seizes me all of a sudden, and I want to run away.
When I realized it, without regard for how I looked,
I wanted to cry and scream as this feeling assailed me.

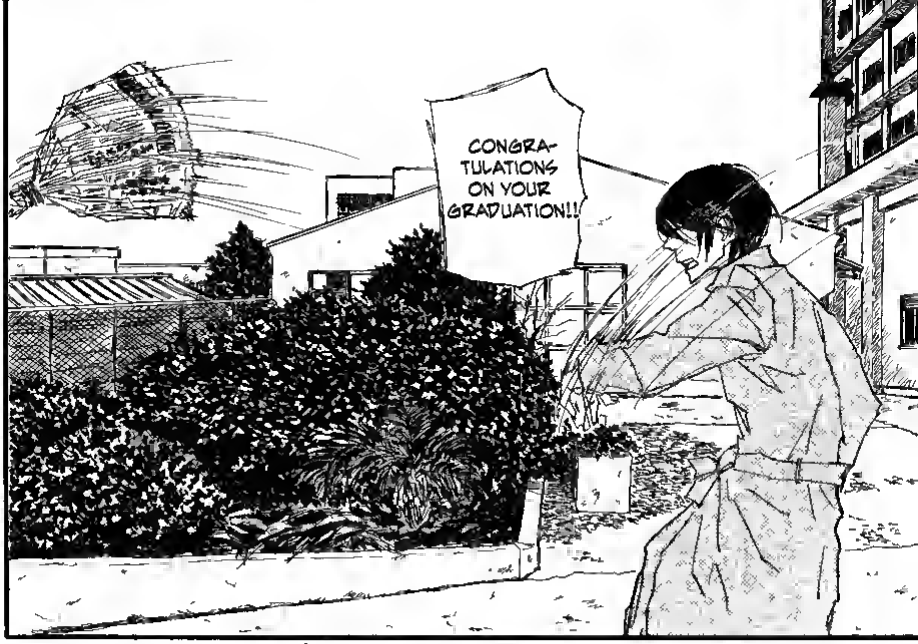
I never held hands with senpai, not even once.


What if he felt the same way as I did and avoided holding hands?
It was probably because he was conceited.
Although, what if senpai had similar thoughts to mine?

I'm crying, and I won't fall into that hole if I let him hold my hand. Haniya's hand is rough in mine and is profoundly warm.
During this time, the fear has turned into a sense of security. From now on, I will walk hand in hand with Haniya.
I felt sorry for myself. Nothing else may have changed, but I never told senpai I wanted to hold his hand. Because of this, I feel sorry for myself.

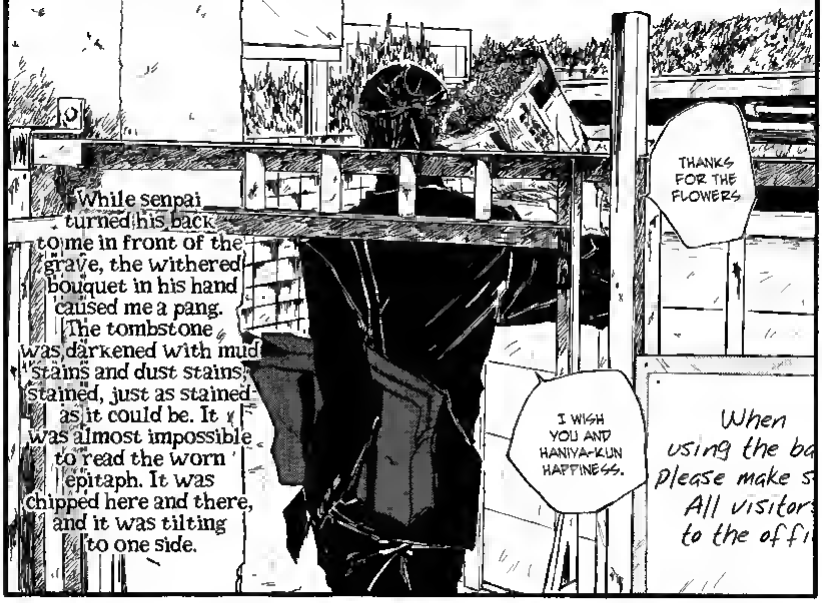

We trespassed behind the library to pick flowers.
We held hands going home, and we held hands going to sleep.
And I wasn't afraid.
But my chest hurt so much I didn't know what to do.

When using the back gate, please make sure to close it. All visitors must report to the office
Graduation Ceremony
SENPAI!
KAIKOU-SENPAI!


CONGRA-
TULATIONS
ON YOUR
GRADUATION!!

MANY YEARS
OF HAPPINESS
TO YOU AND
ROKKA-SAN!!
UH...
CRINK

279 T/N: THE SECOND BUTTON FROM THE TOP OF A MALE'S UNIFORM IS OFTEN GIVEN AWAY TO A FEMALE HE IS IN LOVE WITH AND IS CONSIDERED A WAY OF CONFESSION.


While senpai turned his back to me in front of the grave, the withered bouquet in his hand caused me a pang.
The tombstone was darkened with mud stains and dust stains; stained, just as stained as it could be. It was almost impossible to read the worn epitaph. It was chipped here and there, and it was tilting to one side.
THANKS FOR THE FLOWERS
I WISH YOU AND HANIYA-KUN HAPPINESS.
When using the ba
please make s
All visitor
to the offi

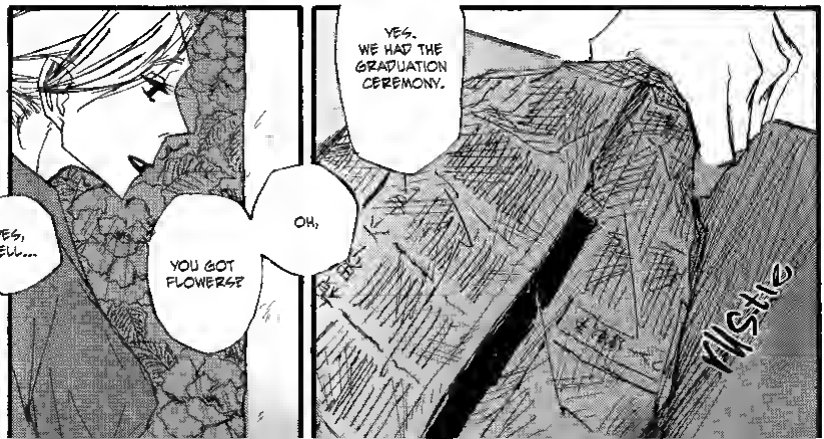
It was dear to me.

It was full of sorrow.

It was sad.

rattle
rattle
rattle

I'VE RETURNED.
OH, JUUZA, YOU'RE HOME EARLY.


YES. WE HAD THE GRADUATION CEREMONY.
OH, YOU GOT FLOWERS?
YES, WELL...
whistle

I HEARD HE NEEDED TO SHOW HIS FACE AT HOME, SO HE'S COMING LATER.
I SEE.
BY THE WAY, SEN-CHAN DIDN'T COME BACK WITH YOU?
I'LL PUT THEM IN A VASE RIGHT AWAY.
PLEASE.
FLOWERS! I'M HAPPY. ♡
NO, NOW THAT YOU MENTION IT, I HAVEN'T.
rustle
rustle
rustle
OH, ROKKA-SAN, HAVE YOU SEEN THE CAT AROUND LATELY?
Shaaa
DID SHE DIE, I WONDER?
SHE'S GETTING ON IN YEARS.
SNIP
IS THAT SO?

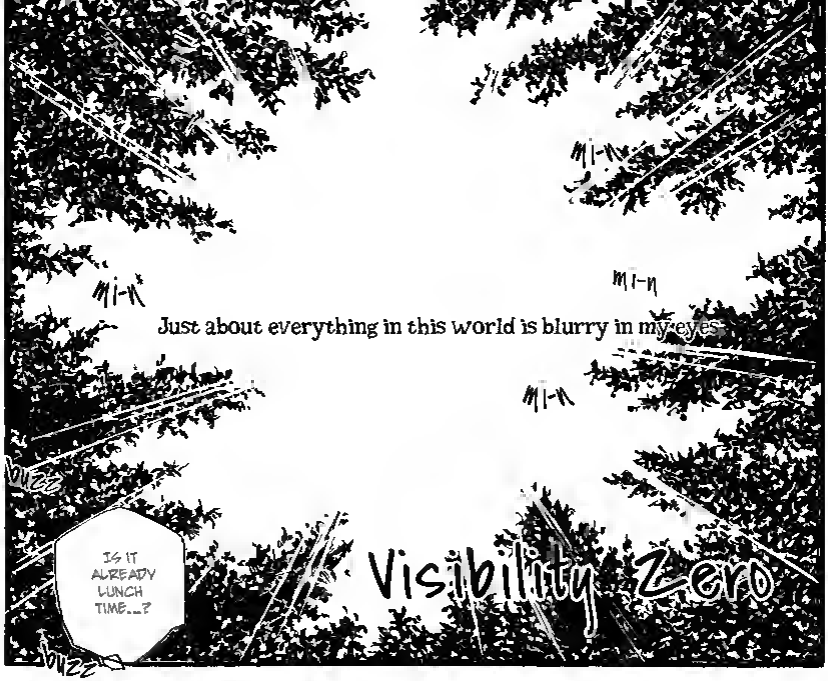
ON TOP OF THAT, WITHOUT A CAT, THE MICE WILL START COMING OUT AGAIN.
SNIP
I WAS ATTACHED TO HER.
SNIP
SNIP
SHE'S PROBABLY PRETTY LONELY.
THOUGH I NEVER GOT ATTACHED TO THIS ONE.
OF COURSE I AM. JUUZA, DO YOU KNOW WHAT POPPIES MEAN IN THE LANGUAGE OF FLOWERS?
SNIP
SNIP
SNIP
SNIP
YOU'RE STILL SAYING THINGS LIKE THAT.
SNIP
NO.
SNIP
WHAT IS IT?
SNIP
COMPASSION AND
SYMPATHY
SNIP
GRATITUDE
SNIP
COMFORT.
SNIP
AND FORGETTING.
SNIP

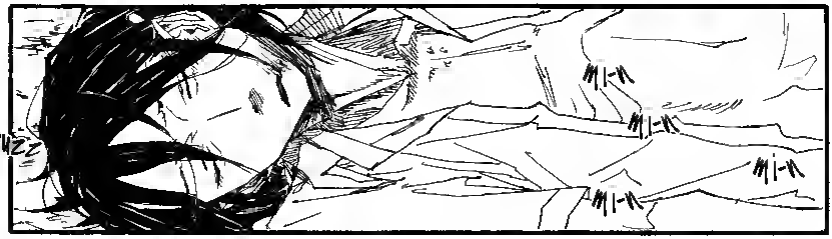
snip
COM-PASSION...
That's right.
He's seen through me to my soul.
Realising my time of death, I am just like that vanished cat whose whereabouts are unknown.
snip
...I WONDER IF HE'S GIVEN ME THAT ALL ALONG.
I could feel it.
in my soul,
in my blood,
In my heart,
But I was afraid.
=Our days are limited. Heaven and Earth will be demolished, and we will enter a mysterious peace. Death brings peace. If we didn't die, we would never get to enjoy peace.
IS THE BATH FREE, ONEE-SAN?
OH, RIGHT NOW NANAO-CHAN IS USING IT.
IT'S BEEN A MONTH SINCE SHE'S BATHED. SHE WON'T GIVE IT UP TO YOU!
HAHA
clunk
EBISU
ALL MALT BEER
TO DIE AND HAVE PEACE SEEMS LIKE IT WOULD BE SWEET, DOESN'T IT?

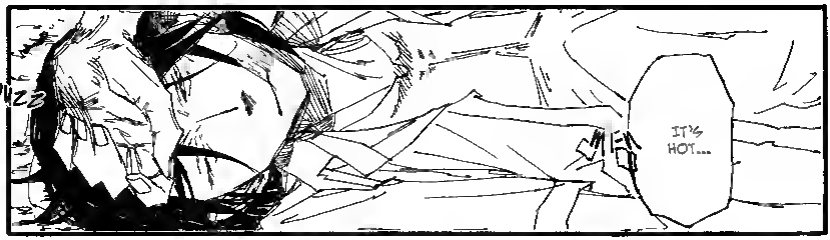
ROKKA-SAN, I'M GOING OUT FOR A LITTLE BIT.
OKAY. SEE YOU LATER

Since then, how many years has it been since I returned to my home and to that town?

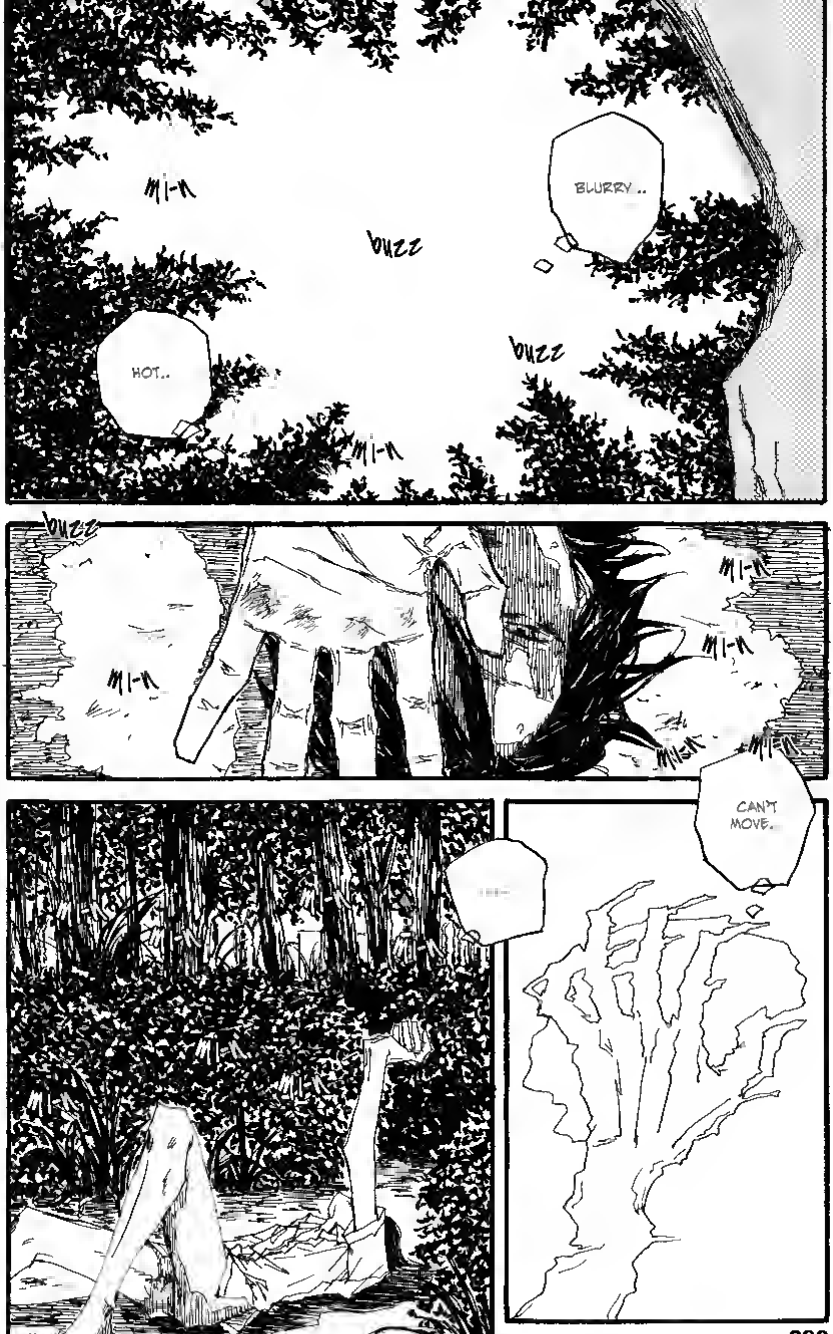
I got on a train even if I couldn't leave this town just like that.


*CICADA NOISE
Just about everything in this world is blurry in my eyes.
MI-N
MI-N
MI-N
MI-N
BUZZ
IS IT ALREADY LUNCH TIME...?
BUZZ
Visibility: Zero


BUZZ
MI-N
MI-N
MI-N
MI-N


BUZZ
IT'S HOT....
MI-N

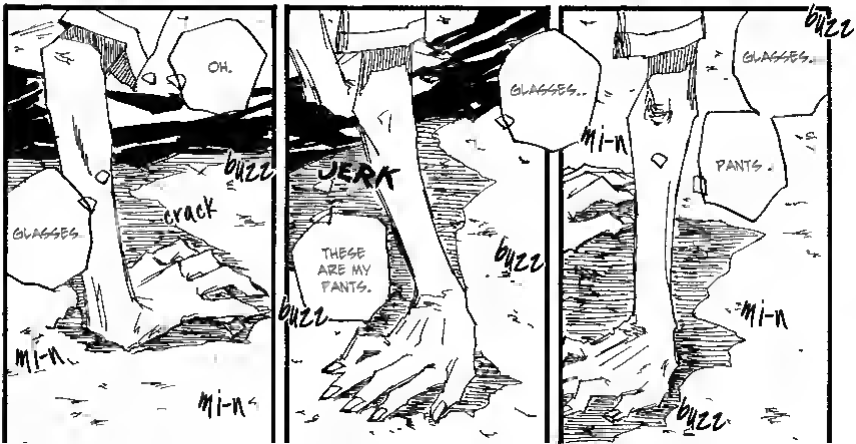
BUZZ
MI-N

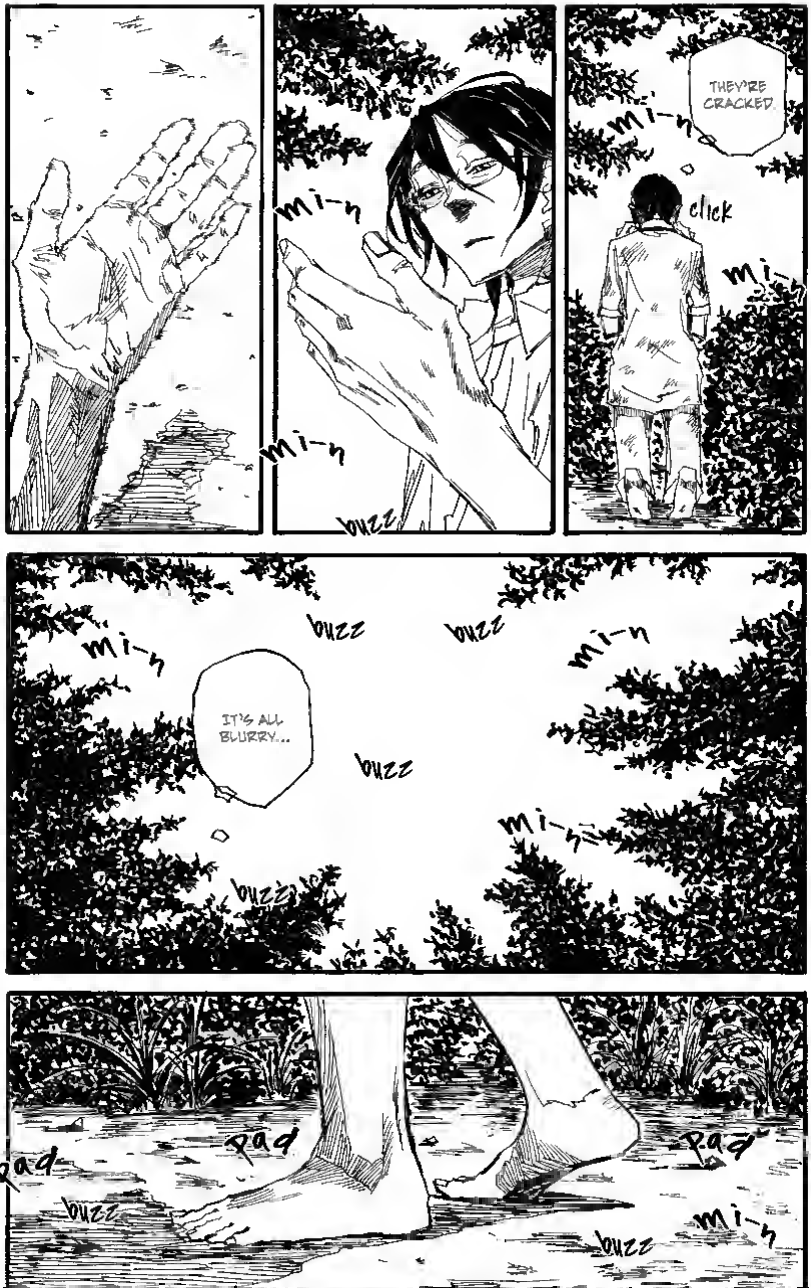

BLURRY..
HOT..
CAN'T MOVE..

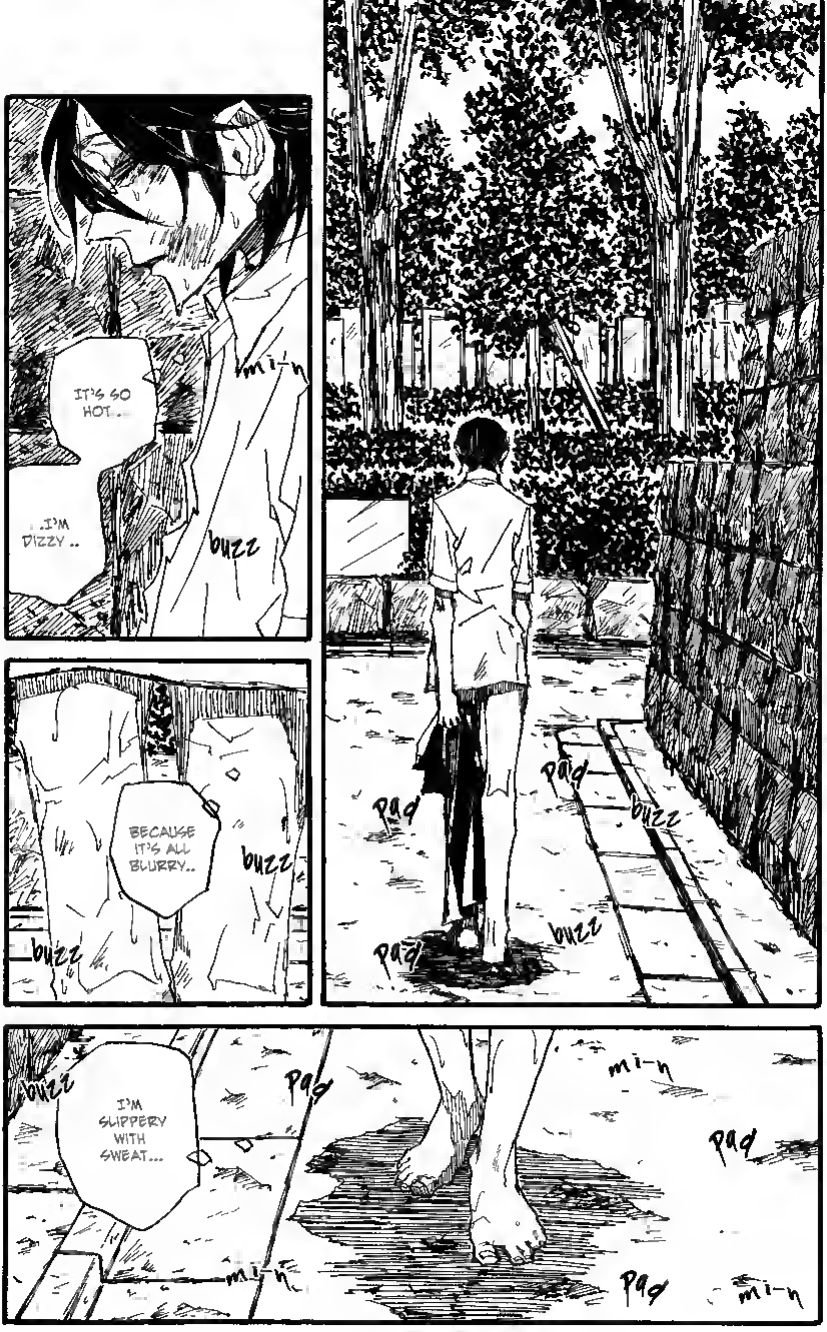
...SEE PROPERLY...
mi-n
...EARLIER I COULD.
mi-n
I FEEL..
mi-n
mi-n

..LIKE IT DOESN'T EVEN MATTER..

get up
buzz
I WANT TO PRACTICE
mi-n
I'M GOING TO GO TO THE SCHOOL


OH.
buzz
GLASSES
crack
mi-n
mi-n
JERK
GLASSES..
THESE ARE MY PANTS.
buzz
buzz
buzz
GLASSES.
mi-n
PANTS.
mi-n
buzz


mi-n
buzz
mi-n
THEY'RE CRACKED.
click
mi-n
buzz
buzz
mi-n
mi-n
IT'S ALL BLURRY...
buzz
buzz
mi-n
pad
pad
pad
buzz
buzz
mi-n


IT'S SO HOT...
..I'M DIZZY..
mi-n
buzz
BECAUSE IT'S ALL BLURRY..
buzz
buzz
pad
pad
buzz
pad
buzz
I'M SLIPPERY WITH SWEAT...
buzz
pad
mi-n
pad
mi-n
pad
mi-n
buzz

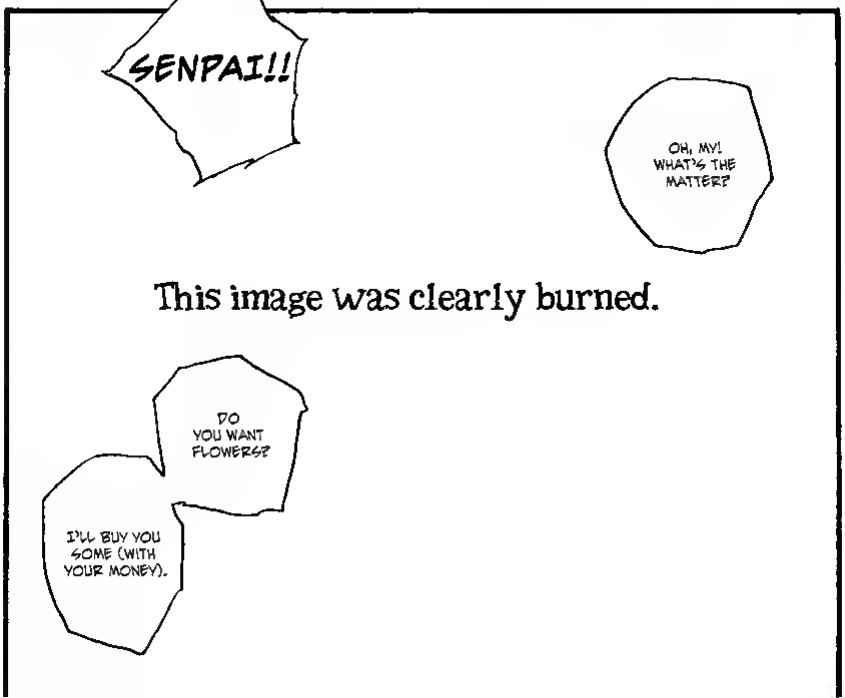
EVERY-
THING'S
BLURRY..
BECAUSE
THEY'RE
CRACKED...
IN THE END,
I LEFT WHEN
SENPAI WAS
ONLY MIDWAY...
buzz
buzz
mi-n

HOW
UNLUCKY..
buzz
mi-n
mi-n
mi-n
mi-n
mi-n
mi-n
mi-n
SHAM
MMMMM

?
mi-n
mi-n
mi-n
buzz

buzz
buzz
I CAN'T SEE VERY WELL AT ALL..
buzz
mi~n
mi~n
mi~n
mi~n
buzz
buzz
mi~n
mi~n
buzz
buzz
—
--ZAWA-KUN.
FUKA-ZAWA-KUN.
However...

SENPAI!
IT'S GOOD TO SEE YOU.
I'M LATE PICKING YOU UP, YEAH?
It seemed that,
SENPAI!
SENPAI!!
behind my eyelids, very deep in my brain...

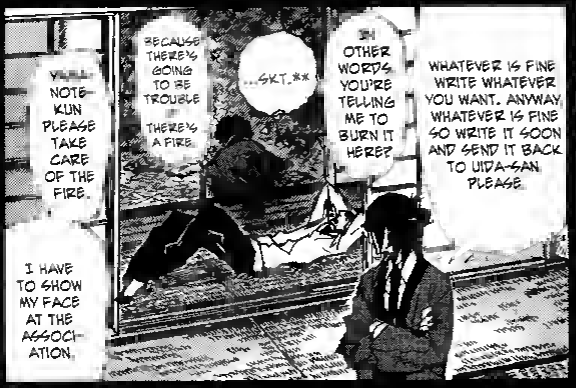

SENPAI!!
OH, MY! WHAT'S THE MATTER?
This image was clearly burned.
DO YOU WANT FLOWERS?
I'LL BUY YOU SOME (WITH YOUR MONEY).

YAMA
BY THE WAY, ARE YOU BURNING THIS?
YEAH. IT'S BECAUSE THE PREVIOUS THEME WAS BLACK.
JUST A LITTLE LONGER. I JUST STARTED.
ARE YOU FINISHED, YAMA?
SURPRISED
RATHER THAN A BLANK SPACE, I WOULD PREFER A BLACKED-OUT MANUSCRIPT THAT IS BURNT TO CINDERS. I'M OKAY WITH...
...THAT...
OH-- GOOD WORK!
Kiku Hill Lucky Hole
UCHIDA_BYAKKAEN

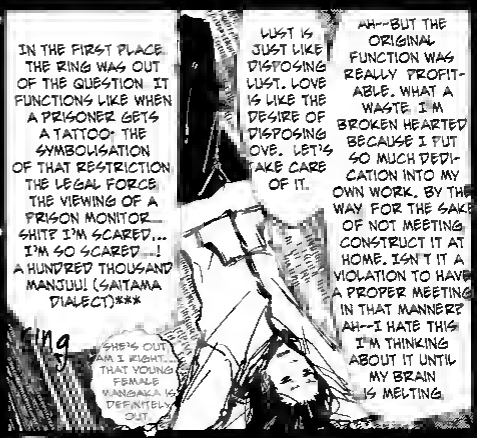
HAVE YOU BEEN TO KIKUI FOR A PICTURESQUE WORK? INDUSTRIAL WASTE?
WHY ARE YOU ASKING THIS NOW...
IF I COULD EXPLOIT THESE CINDERS FOR SOME GROUND BREAKING NEW USES THE NOBEL PRIZE WOULD NO LONGER BE JUST A DREAM
OR RATHER I HAVE BURNED MY LOAD OF FEELINGS OUT A CINDER LOAD OF FEELINGS
OH THAT'S IT I DON'T HAVE ANY MORE ENERGY TO BURN IT
SHIT...THE RAMBLING HAS BEGUN
...UH... WELL... I DON'T, UM...
?
UH... THAT— IT'S JUST AN OBSERVATION BUT WOMEN HAVE EXPECTATIONS OF DERIVING AN OPPORTUNITY OUT OF THE LABOR OF MEN! DIDN'T IT BROADEN YOUR WORK SCOPE...?
?
ROLL
WELL YOU SEE— A WOMAN WAS DRAWN ON THAT BOARD BUT...
IT WAS MADE BY THE OWNER SO WHAT KIND OF FUNCTION WOULD YOU EXPECT?
HENCE, I GUESS THE APPROPRIATE IMAGE OF A USER IS:
-PEOPLE WHO DON'T MIND AS LONG AS IT'S CHEAP
-PEOPLE WHO DON'T ESPECIALLY FEEL LIKE IT
-PEOPLE WHO ARE RATHER FOND OF IT
-THOSE WITH POWERS OF CONCENTRATION
- PEOPLE WITH GUTS AND A CERTAIN DEGREE OF IMAGINATION
HEY ARE YOU EVEN LISTENING? LASTLY, THE AMOUNT OF ACQUAINTANCES THAT ARE CLASSIFIED IN THE "PEOPLE WHO ARE RATHER FOND OF IT" ARE SUBTRACTED FROM THE AMOUNT ITSELF.
YAMANOTE, I SUSPECT THAT YOU CAN'T GUESS THE SIMPLICITY OF THE STRUCTURE TO A CERTAIN EXTENT... NO. NEVER MIND. (IRONY)
I...
...OBJECT.
NUMBER FOUR IS CORRECT!
URK!

WHEN YOU GET IN TROUBLE, PAWN IT FOR THE MONEY.
Mountain fold
Valley fold
Mountain fold
production
production
means
means
manpower
men power
production targets
production targets
means of production
HERE'S THE SUMMARY.
AT THAT ACQUAINTANCE'S STORE, EXCESSIVE TRYSTS WERE CARRIED OUT. THE RELATIONSHIP (RELATED TO THE PRODUCTION) OF THE LABOR OF THE OBJECT (A MAN) AND THE MANPOWER (A MAN) IS ABNORMAL.
PL—
PLEASE WAIT!
.....
ISN'T IT BETTER IF YOU WRITE TO HIM?
THERE SHOULD BE A LIMIT TO THIS KIND OF ABSURDITY.
HE WROTE "CELEBRATE" ON IT AND HANDED IT OVER.
MY ACQUAINTANCE BROUGHT IT HERE.
...?
AND THAT'S HOW IT CAME TO BE HERE.
HE DIDN'T PAWN IT. HE WAS ENTERED INTO THE FAMILY REGISTRY.
Ho ho ho
ho ho ho.

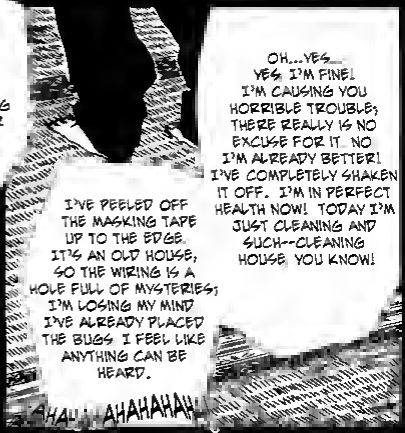
*UNI=SEA URCHIN
**ABBREVIATION OF SANSKRIT
***NANAO IS RHYMING RANDOM THINGS JUST TO BREAK THE FEAR. KOWASUGIRU MANJYUU

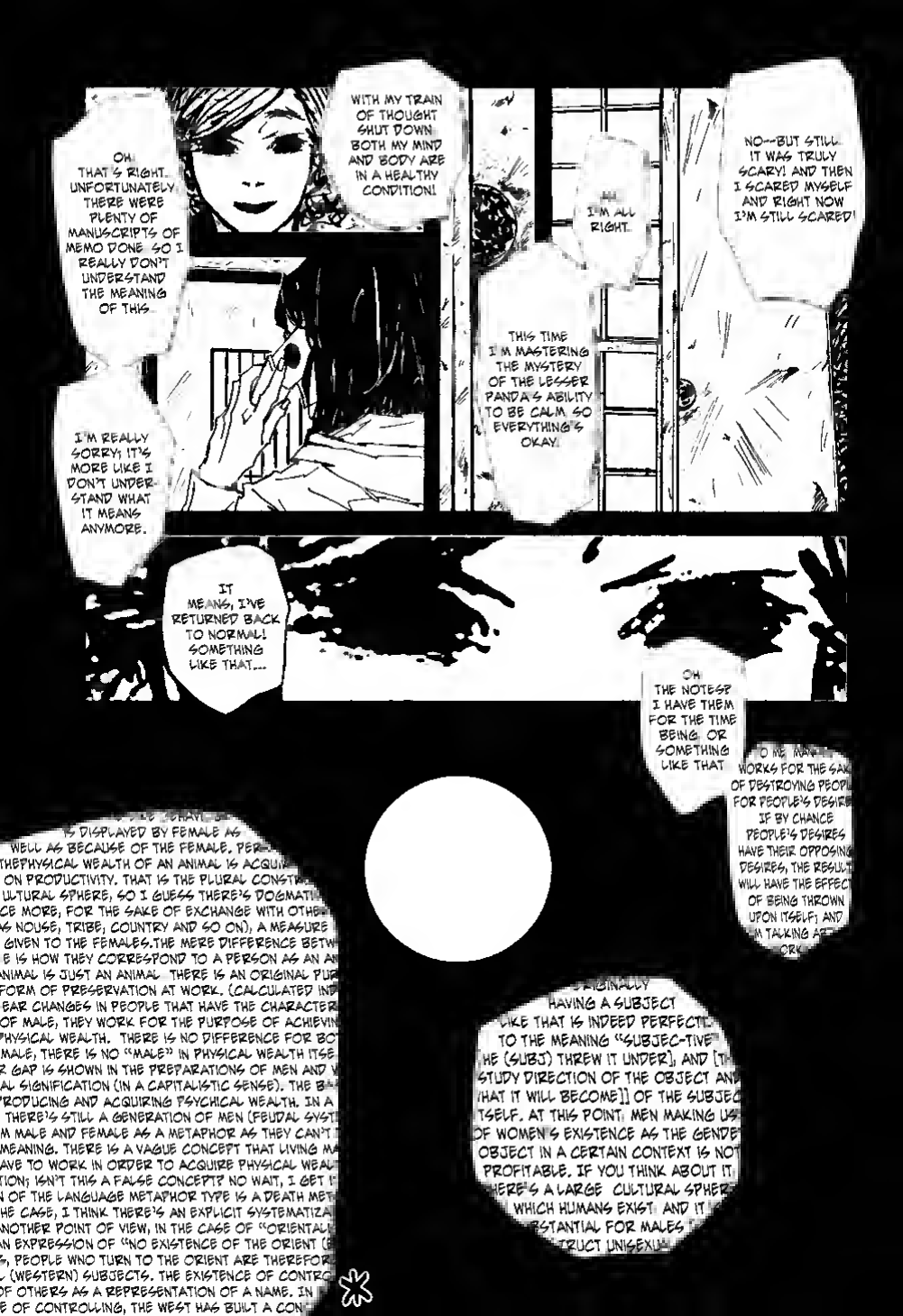

YUKI-NOTE-KUN PLEASE TAKE CARE OF THE FIRE.
I HAVE TO SHOW MY FACE AT THE ASSOCIATION.
BECAUSE THERE'S GOING TO BE TROUBLE IF THERE'S A FIRE.
...SKT.**
IN OTHER WORDS YOU'RE TELLING ME TO BURN IT HERE?
WHATEVER IS FINE WRITE WHATEVER YOU WANT. ANYWAY WHATEVER IS FINE SO WRITE IT SOON AND SEND IT BACK TO UIDA-SAN PLEASE.

WITH CONGRATULATIONS OR BEST WISHES OR SOMETHING LIKE THAT?
OH! YES! YES!
EVEN BETTER A GIFT! EVEN BETTER SUSHI! UNI! DEFINITELY UNI.*
I HAVE AN IDEA!
BLACK OUT THE FACE!
WHAT IF I BLACK OUT THE FACE...


IN THE FIRST PLACE THE RING WAS OUT OF THE QUESTION IT FUNCTIONS LIKE WHEN A PRISONER GETS A TATTOO: THE SYMBOLISATION OF THAT RESTRICTION THE LEGAL FORCE. THE VIEWING OF A PRISON MONITOR... SHIT! I'M SCARED... I'M SO SCARED...! A HUNDRED THOUSAND MANJUU! (SAITAMA DIALECT)***
ring
SHE'S OUT AM I RIGHT... THAT YOUNG FEMALE MANGAKA IS DEFINITELY OUT
LUST IS JUST LIKE DISPOSING LUST. LOVE IS LIKE THE DESIRE OF DISPOSING OVE. LET'S TAKE CARE OF IT.
AH--BUT THE ORIGINAL FUNCTION WAS REALLY PROFITABLE. WHAT A WASTE. I'M BROKEN HEARTED BECAUSE I PUT SO MUCH DEDICATION INTO MY OWN WORK. BY THE WAY FOR THE SAKE OF NOT MEETING CONSTRUCT IT AT HOME. ISN'T IT A VIOLATION TO HAVE A PROPER MEETING IN THAT MANNER? AH--I HATE THIS I'M THINKING ABOUT IT UNTIL MY BRAIN IS MELTING

WHILE I AM SO COMPLETELY STUCK HERE. IT'S SHOCKING. OF COURSE I SYMPATHIZE WITH THE UNFORTUNATE PEOPLE WHO HAVE TO DEAL WITH MY INCOMPETENCE.
AHAHAHAHAHAHAHA!
BUT IT JUST KEEPS ON FEELING AND FEELING AND NEVER STOPS.


I'VE PEELED OFF THE MASKING TAPE UP TO THE EDGE. IT'S AN OLD HOUSE, SO THE WIRING IS A HOLE FULL OF MYSTERIES; I'M LOSING MY MIND I'VE ALREADY PLACED THE BUGS I FEEL LIKE ANYTHING CAN BE HEARD.
AHAHAHAHAHAHAHA!
OH...YES... YES I'M FINE! I'M CAUSING YOU HORRIBLE TROUBLE; THERE REALLY IS NO EXCUSE FOR IT. NO I'M ALREADY BETTER! I'VE COMPLETELY SHAKEN IT OFF. I'M IN PERFECT HEALTH NOW! TODAY I'M JUST CLEANING AND SUCH--CLEANING HOUSE YOU KNOW!


OH THAT'S RIGHT. UNFORTUNATELY, THERE WERE PLENTY OF MANUSCRIPTS OF MEMO DONE SO I REALLY DON'T UNDERSTAND THE MEANING OF THIS.
WITH MY TRAIN OF THOUGHT SHUT DOWN BOTH MY MIND AND BODY ARE IN A HEALTHY CONDITION!
I'M ALL RIGHT.
NO--BUT STILL IT WAS TRULY SCARY! AND THEN I SCARED MYSELF AND RIGHT NOW I'M STILL SCARED!
THIS TIME I'M MASTERING THE MYSTERY OF THE LESSER PANDA'S ABILITY TO BE CALM SO EVERYTHING'S OKAY.
I'M REALLY SORRY; IT'S MORE LIKE I DON'T UNDERSTAND WHAT IT MEANS ANYMORE.
IT MEANS, I'VE RETURNED BACK TO NORMAL! SOMETHING LIKE THAT...
OH THE NOTES? I HAVE THEM FOR THE TIME BEING OR SOMETHING LIKE THAT
WELL AS BECAUSE OF THE FEMALE. PER
THEPHYSICAL WEALTH OF AN ANIMAL IS ACQUI
ON PRODUCTIVITY. THAT IS THE PLURAL CONSTR
ULTURAL SPHERE, SO I GUESS THERE'S DOGMATI
CE MORE, FOR THE SAKE OF EXCHANGE WITH OTHE
S HOUSE, TRIBE, COUNTRY AND SO ON), A MEASURE
GIVEN TO THE FEMALES. THE MERE DIFFERENCE BETW
E IS HOW THEY CORRESPOND TO A PERSON AS AN A
NIMAL IS JUST AN ANIMAL THERE IS AN ORIGINAL PUR
FORM OF PRESERVATION AT WORK. (CALCULATED IN
EAR CHANGES IN PEOPLE THAT HAVE THE CHARACTER
OF MALE, THEY WORK FOR THE PURPOSE OF ACHIEVI
HYSICAL WEALTH. THERE IS NO DIFFERENCE FOR BO
MALE, THERE IS NO "MALE" IN PHYSICAL WEALTH ITSE
R GAP IS SHOWN IN THE PREPARATIONS OF MEN AND
AL SIGNIFICATION (IN A CAPITALISTIC SENSE). THE B
RODUCING AND ACQUIRING PSYCHICAL WEALTH. IN A
THERE'S STILL A GENERATION OF MEN (FEUDAL SYST
M MALE AND FEMALE AS A METAPHOR AS THEY CAN'T
MEANING. THERE IS A VAGUE CONCEPT THAT LIVING MA
AVE TO WORK IN ORDER TO ACQUIRE PHYSICAL WEAL
TION; ISN'T THIS A FALSE CONCEPT? NO WAIT, I GET I
N OF THE LANGUAGE METAPHOR TYPE IS A DEATH MET
HE CASE, I THINK THERE'S AN EXPLICIT SYSTEMATIZA
NOTHER POINT OF VIEW, IN THE CASE OF "ORIENTAL
N EXPRESSION OF "NO EXISTENCE OF THE ORIENT (
S, PEOPLE WHO TURN TO THE ORIENT ARE THEREFOR
L (WESTERN) SUBJECTS. THE EXISTENCE OF CONTRO
F OTHERS AS A REPRESENTATION OF A NAME. IN
E OF CONTROLLING, THE WEST HAS BUILT A CON
O ME MA
WORKS FOR THE SA
OF DESTROYING PEOPL
FOR PEOPLE'S DESIRE
IF BY CHANCE
PEOPLE'S DESIRES
HAVE THEIR OPPOSING
DESIRES, THE RESUL
WILL HAVE THE EFFEC
OF BEING THROWN
UPON ITSELF; AND
M TALKING AB
OR
HAVING A SUBJECT
IKE THAT IS INDEED PERFECT
TO THE MEANING "SUBJEC-TIVE
HE (SUBJ) THREW IT UNDER], AND [T
STUDY DIRECTION OF THE OBJECT AN
/HAT IT WILL BECOME]] OF THE SUBJEC
TSELF. AT THIS POINT, MEN MAKING US
OF WOMEN'S EXISTENCE AS THE GENDE
OBJECT IN A CERTAIN CONTEXT IS NOT
PROFITABLE. IF YOU THINK ABOUT IT
HERE'S A LARGE CULTURAL SPHER
WHICH HUMANS EXIST. AND IT
BSTANTIAL FOR MALES
TRUCT UNISEX

SNAP
SNAP
HO!
HEAVE...
...WHAT SHE SAID.
YES, YES, I'LL GO FASTER.
YES, YES.
YES, YES, I'VE GOT IT!!
bang
squeak
YES, WELL, THANKS SO MUCH!
squeak
squeak
squeak
squeak
squeak

JUST THROW IT OUT.
I CAN'T BURN KINZOKU-SAMA'S BODY.
WHAT ARE YOU...?
UM...
UH...
CRUSHED

I felt as if I had fallen into a deep, deep hole.

To me, mankind works for the sake of destroying people, for people's desires. If by chance people's desires have their opposing desires, the result will have the effect of being thrown upon itself; and I'm talking about working.

Bubble 3: Originally having a subject like that is indeed perfection to the meaning "subjective" [[He (subj) threw it under], and [the study direction of the object and what it will become]] of the subject itself. At this point, men making use of women's existence as the gender object in a certain context is not profitable. If you think about it, there's a large cultural sphere in which humans exist, and it is substantial for males to construct unisexuality.

Animal-like behaviour is displayed by female as well as because of the female. Perhaps the physical wealth of an animal is acquired based on productivity. That is the plural construction of the cultural sphere, so I guess there's dogmatism and prejudice. Once more, for the sake of exchange with other cultures (such as house, tribe, country and so on), a measure or an exchange is given to the females.
The mere difference between a male and female is how they correspond to a person as an animal, when an animal is just an animal.
There is an original purpose for it, some form of preservation at work. (Calculated individually) In case of clear changes in people that have the characteristics of two kinds of male, they work for the purpose of achieving and producing physical wealth. There is no difference for both male and female, there is no "male" in physical wealth itself.
The gender gap is shown in the preparations of men and women for cultural signification (in a capitalistic sense): the basic way of producing and acquiring psychical wealth. In a modern age, there's still a generation of men (feudal system) that uses the term male and female as a metaphor as they can't define a substantial meaning. There is a vague concept that living males in a society have to work in order to acquire physical wealth as a foundation; isn't this a false concept? No wait, I get it; the symbolization of the language metaphor type is a death metaphor. If that's the case, I think there's an explicit systematization.
From another point of view, in the case of "orientalism" there exists an expression of "no existence of the orient (Eastern)." In other words, people who turn to the orient are therefore by nature Occidental (Western) subjects. The existence of control is the establishment of others as a representation of a name. In other words, for the sake of controlling, the West has built a concept: women become substitutes and gain control. To acquire an object, there must be a purpose. Physical wealth will surface. According to Lacan's writings, [women do not exist] or rather, [women are just "things"].
To me, I feel like that fragment information is incorrect. If I remember clearly, it is biased because the effect is also the reinforcement. I think we should utilize a bricolage at the speed of light, leaving ill-omened thoughts on the opposite is what he should have said. The meaning is unfinished; it rips disjointedly and breaks. I don't understand the point of the meaning. I only understand it physically.

*(T/N: LACAN, JACQUES (1901?81), FRENCH PSYCHOANALYST AND WRITER. A NOTABLE POSTSTRUCTURALIST. HE REINTERPRETED FREUDIAN PSYCHOANALYSIS, ESP. THE THEORY OF THE UNCONSCIOUS, IN THE LIGHT OF STRUCTURAL LINGUISTICS AND ANTHROPOLOGY.)

ALL RIGHT, ALL RIGHT, ALL RIGHT!
IS EVERYONE GATHERED ROUND?
clap
clap
clap
clap
It seemed right to gather on the midsummer Day of the Ox
For a sort of festival sponsored by the kendo club.
SO LET'S OPEN THE EEL FESTIVAL!
Perhaps it was a case of curiosity overcoming fear, but the customers drew near.
Eel Festival

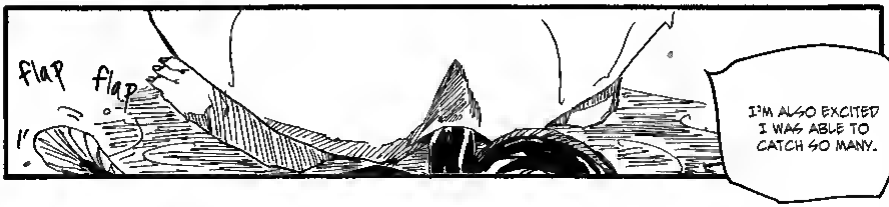
WE ARE CHALLENGING FUKAZAWA-KUN TO CAPTURE THE EELS BY TAKING ADVANTAGE OF THIS TRAIT
EELS ARE SAID TO HAVE THE TRAIT OF SLIPPING INTO DARK PLACES.
AH!
AH!
Everyone instantly regretted coming.
...TSK!

AH!
AAH!
AH!
AH!
AAAAH!!
There was one guy in the crowd who actually cried.
SENPAI!!
I CAUGHT SOME!!
YES, YOU CAUGHT THEM.
EVERYONE, GIVE HIM A HAND, PLEASE.
clap
clap
clap
clap
kiss

How the idea for the exhibition came about:
His lunch.
AH--
SO YOU SAID TOMORROW'S MIDSUMMER DAY OF THE OX.
I WANT TO EAT EEL...
OHEE, EE OW AH.
EH, ARE YOU OKAY?
MM.
MMM, MMMM, MM.
Last year's recalled nightmare became a reality
AAAAAH!
HAH!
HA!
AHH!
AH.
AH!

?
HA—
HANIYA!
LOOK!
A BIG CATCH!
AHA...
...HAHAHA...
WH—
WHOA, IT REALLY IS!
THAT'S A SPLENDID PAIR OF EELS.

SO, THAT'S GOOD.
YEAH...
UUUH.
WHAT'S WRONG?
ARE YOU SO HAPPY THAT YOU'RE CRYING?


flap flap
I'M ALSO EXCITED I WAS ABLE TO CATCH SO MANY.

HERE, EAT, HANIYA.
PREPARED WITH MY OWN HANDS.
large portion
YEAH.

We were nauseated.
YOU GUYS ARE AFTER HANIYA!!

The previous year he had eaten eel and rice while crying, and this year he also ate eel and rice while crying.
G—
chew
chew
GOOD!
AAH!
HERE, EAT.
SAY "AH!"
FARAWAY LOOK
THERE'S A DIFFERENT NUANCE IN MEANING BETWEEN THAT YEAR'S TEARS AND THE FOLLOWING YEAR'S TEARS THOUGH...
THERE ISN'T!
SO.
THAT WAS THE STORY OF MY MEMORIES OF HIGH SCHOOL DAYS.
WHY?!
WHY?
EH?!
BY THE WAY... I ALREADY KNEW THE STORY!
BORING--! CAN'T USE IT--!

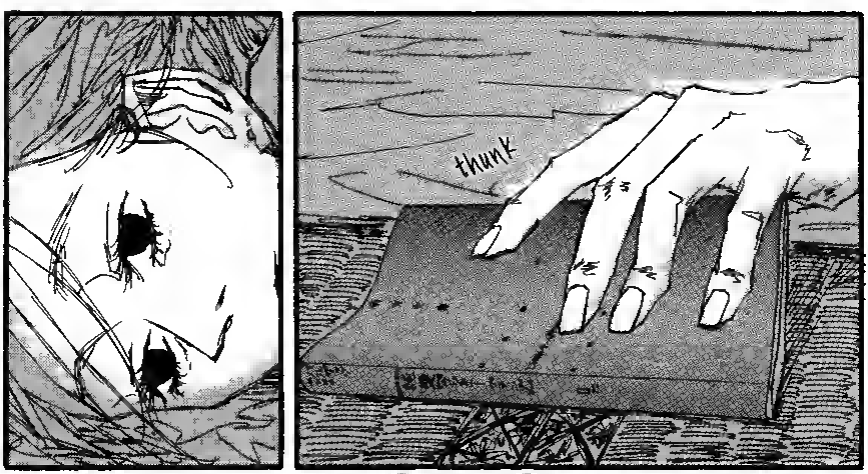
clink

SEEING THIS GETS ME STEAMED UP!!

BECAUSE OF THIS I'M TAKING FULL PRE-CAUTIONS!!
WHOEVER YOU MEET IN THIS WORLD, IT WILL BE REPORTED TO ME.
I'M TALKING ABOUT THE MONEY.

薤露行

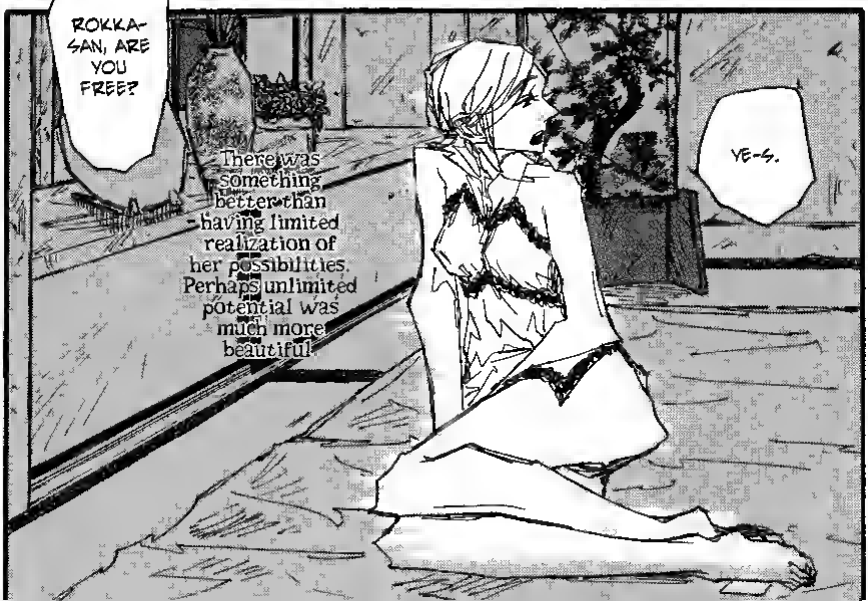
Kairo-ko (A Dirge)*

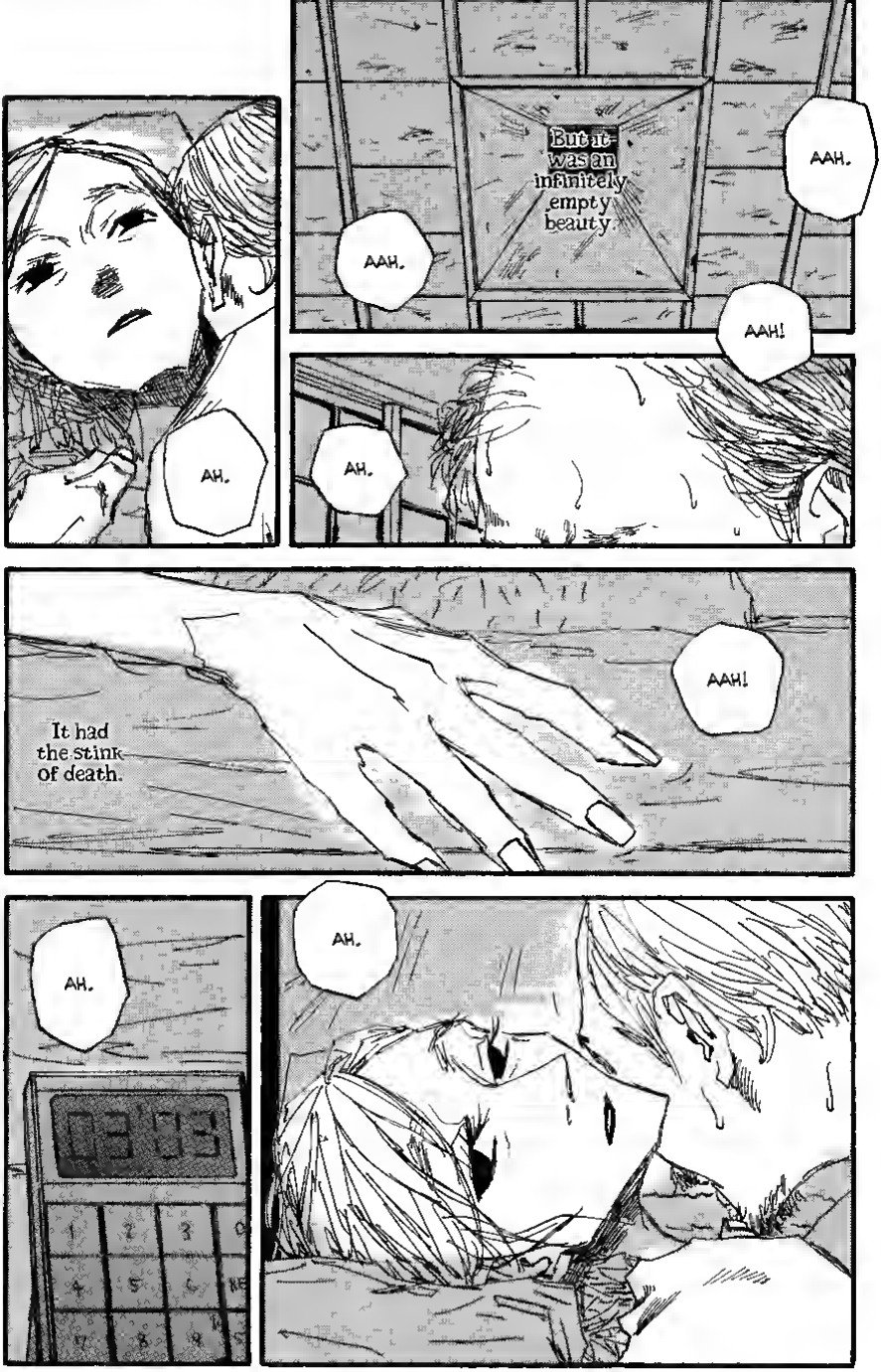


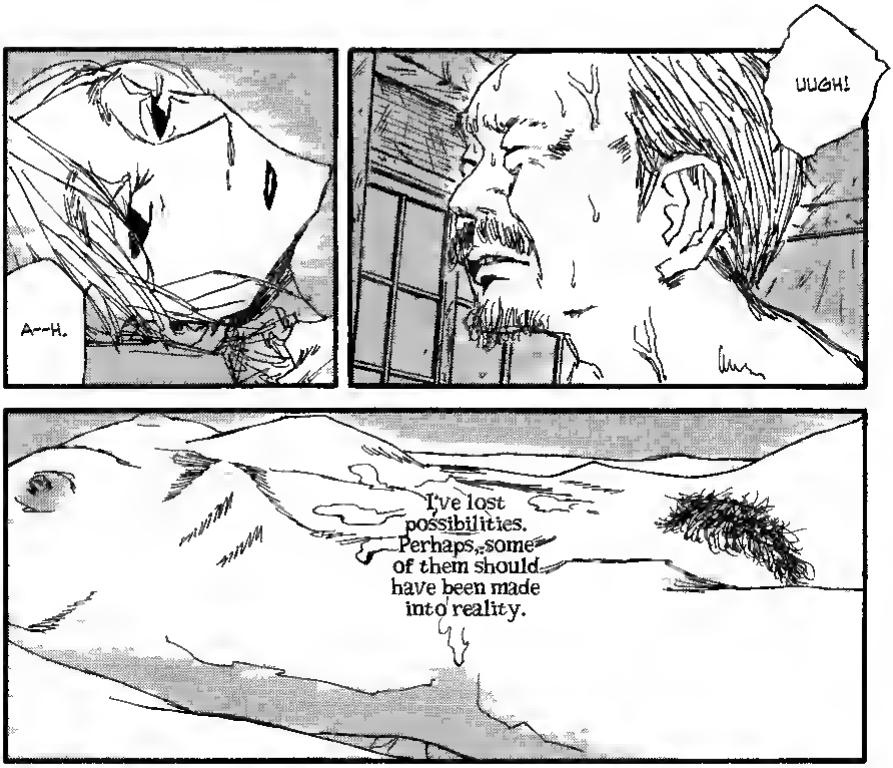
*T/N: *Kairo-ko: A Dirge* is a 1905 novel by the Japanese author Natsume Soseki. The earliest and only major prose treatment of the Arthurian legend in Japanese, it chronicles the adulterous love triangle between Lancelot, Guinevere, and Elaine of Astolat.

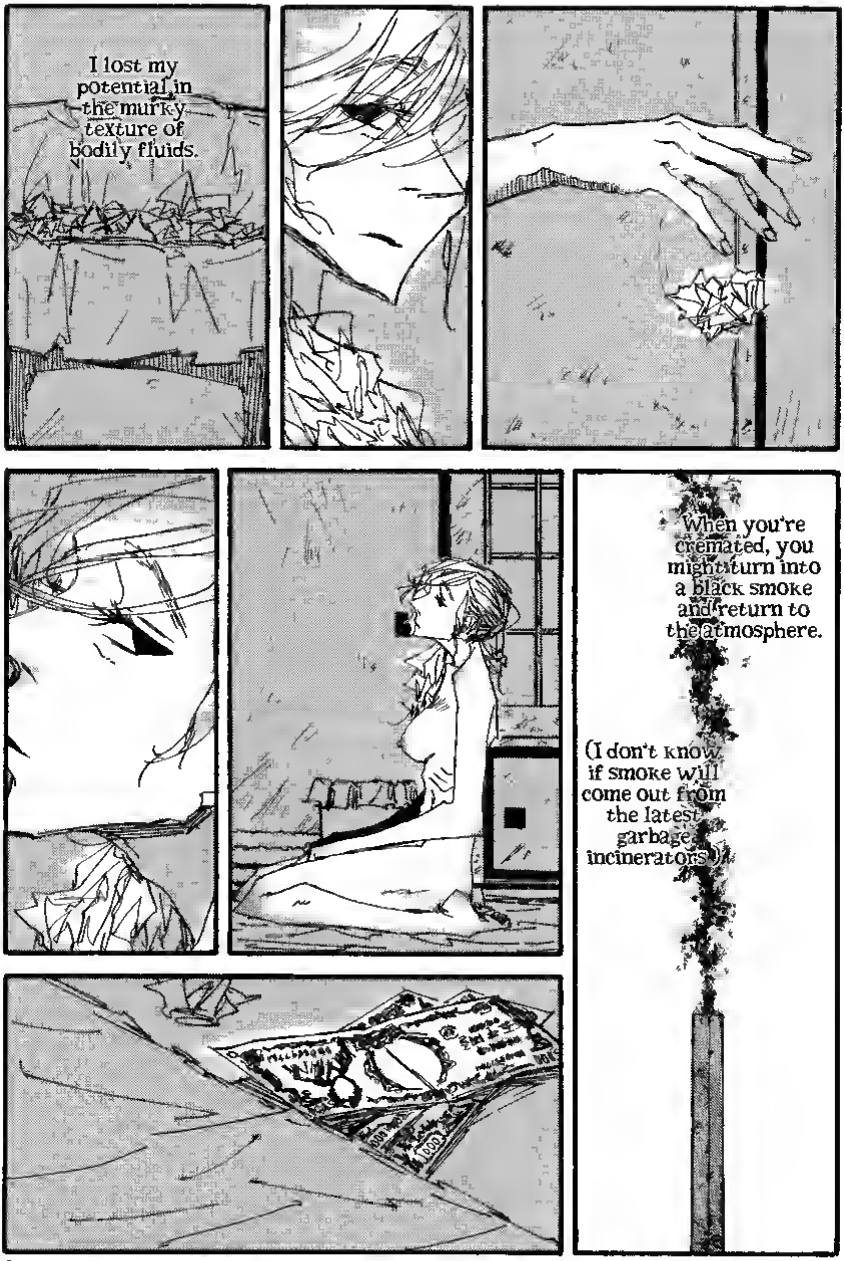
However, while he was building up her potential through material means, without noticing it, she lost her potential when something crystallized.
The significance of money was its potential for making his beloved daughter happy.
To Eugenie's father, nothing in this world was more beautiful than money

That thing being the actualization of her sexual nature

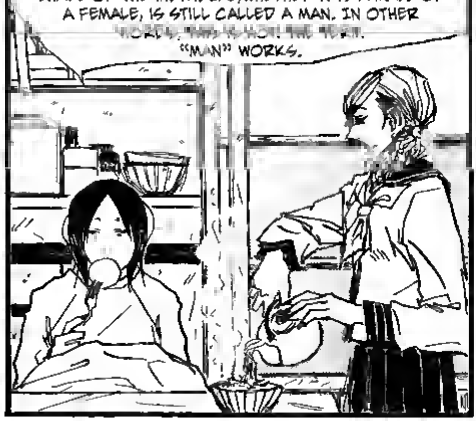

ROKKA-SAN, ARE YOU FREE?
There was something better than having limited realization of her possibilities. Perhaps unlimited potential was much more beautiful.
YE-S.


But it was an infinitely empty beauty.
AAH.
AAH.
AAH!
AH.
AH.
AAH!
It had the stink of death.
AH.
AH.


A--H.
UUGH!
I've lost possibilities. Perhaps, some of them should have been made into reality.
If gold were unlimited, the brilliance of our potential might be allowed to shine.
Even if you realize that sexual acts can make you money, you will lose life's potential. It's a realm...
...where you realize that you'll continue to waste your potential and your efforts. A realm...
...where I scrape out an existence.


I lost my potential in the murky texture of bodily fluids.
When you're cremated, you might turn into a black smoke and return to the atmosphere.
(I don't know if smoke will come out from the latest garbage incinerators.)

THE DIFFERENCE BETWEEN GENDERS COMES FROM HOW ANIMAL-LIKE PEOPLE ARE. AS ANIMALS, THEY HAVE ONE MAIN PURPOSE. IN THIS SITUATION, IT IS THIS CLEAR PURPOSE-- THEY WORK TO PRESERVE THE SPECIES (TO PRODUCE NEW INDIVIDUALS) --THAT MAKES PEOPLE THINK THAT A MALE AND A FEMALE HAVE TWO DIFFERENT NATURES. FOR THE SAKE OF REPRODUCTION, THERE MUST BE TWO GENDERS (ALMOST).
TO PROVIDE THE CULTURAL CONTEXT: IT IS THE GENDER GAP BETWEEN A MAN AND A WOMAN (IN CAPITALISM). TODAY, THE ACQUISITION AND PRODUCTION OF PHYSICAL WEALTH BECOMES THE BASIS FOR THE FUTURE. WITH REGARDS TO THE OUTDATED (FEUDAL) SYSTEM, THE METAPHOR OF GENDER DOES NOT HAVE AN ESSENTIAL MEANING. THERE IS A VAGUE CONCEPT REGARDING THE ACQUISITION OF PHYSICAL WEALTH FORMING THE BASIS OF LIFE. THE FALSE CONCEPT IS LIFE WITH REGARDS TO LABOR, NAMELY THAT THERE IS A NEED FOR A MALE AND A FEMALE? IS IT A DEAD METAPHOR? WELL, WHATEVER IT IS, IT'S THE ECONOMIC ACTIVITIES OF HOMO (SINGULAR) SEXUALITY. IN OTHER WORDS, TO MAINTAIN THE HEART OF ECONOMIC ACTIVITIES, THE SHAPE OF THE INDIVIDUAL,WHETHER IT IS A MALE OR A FEMALE, IS STILL CALLED A MAN. IN OTHER WORDS, THIS IS HOW THE "MAN" WORKS.



PLEASE COME IN.
IT SURE WAS.
TODAY WAS HOT, WASN'T IT?
THE DOOR TO THIS ROOM IS WARPED, I'M AFRAID.
SLAM
SORRY IT'S SO NOISY!
shake
shake
shake
shake
rattle
YES--IT'S MELTED.
THE SNOW, I MEAN.
THE AIR IS HUMID.

I'm waiting for the crystals to melt.
There isn't anything else it can do.
AH.
I have no other way to make a living.
I am not actualized.
My sexual nature and such things--
my potential and such things--
have crystallized.

Fill them
With every
last drop.
And fill them up.
Melt into the Earth, fill the solid Earth to overflowing, into the depths of the Earth's core, and then rise back up from the earth, every last drop gushing back up.

Every last person

will be raped

by me.

Afterword

Chapter 0: Before the (Spring) Equinox (Released in special travel edition)
The peonies did not bloom this season.

Chapter 1: The Phantom Shield (Released in special travel edition)
Pyracantha*
The language of flowers: Don' t hurt me. Protection.
The manuscript was accepted for a special edition of the magazine with a uniform theme, and I lost the draft. It caused much chaos.

> *T/N: A thorny evergreen Eurasian shrub with white flowers and bright red or yellow berries that is a popular ornamental. Also called firethorn.

Chapter 2: Light and Darkness* (Released in special Pure Love edition)
Allium*
The language of flowers: Eternal grief.

> *T/N: Mei-an or Light and Darkness is a novel by Natsume Soseki: http://en.wikipedia.org/wiki/Light_and_Darkness,_a_novel
> *T/N: Allium is a bulbous plant of a genus that includes the onion and its relatives (e.g., garlic, leek, and chives).

Anemone*
The language of flowers: Ephemeral dreams. The hardships of love. You are loved.
A love that doesn' t last. Abandonment. Truth.

> *T/N: Anemone is a plant of the buttercup family, typically bearing brightly colored flowers.

Because at that time my health was being destroyed, and guilt and eroticism were the themes for this edition, the synergy between these themes and my health caused much chaos. For example, Fukazawa' s shallow knowledge clearly proves that there is such thing as a fool.

Chapter 3: Sawdust Record (Released in Intellectual edition)
Physalis alkekengi*
The language of flowers: Lies. Deception

> *T/N: Physalis alkekengi (Bladder cherry, Chinese lantern, Japanese lantern, or Winter cherry; Japanese: ほおずき), is a relative of P. peruviana (Cape Gooseberry), easily identifiable by the larger, bright orange to red papery covering over its fruit, which resemble Chinese lanterns.

A fool will announce that he has limited knowledge. For example: if there is a fool, there will be a vivid proof.

- "I want to be loved, I want to be loved, I want to be loved*" is the title of a drama from a long time ago.

> *T/N: http://ja.wikipedia.org/wiki/恋かしたい恋かしたい恋かしたい

- "That Man, Being Violent*" is the title of a film.

> *T/N: http://en.wikipedia.org/wiki/Violent_Cop is the movie, "Sono Otoko, Kyoubou ni Tsuki." They have 2 synonyms: "Violent Cop," which makes no sense if we put it in Yoshida' s book, and "That Man, Being Violent."

- "Mark X" is the name of a car model.

> *T/N: http://en.wikipedia.org/wiki/Toyota_Mark_X is a car from Toyota. Why Mark X? Probably because Fukazawa is fast and easy (LOL, yeah, I' m making things up now).

- "EASY to forget CRAZY to remember" is somehow a reference to Masayoshi Nakajo.

> *T/N: https://www.rikuyosha.co.jp/products/detail4029/ Masayoshi Nakajo is a graphic designer from Japan. Also, I think the book typo-ed his name. It' s actually:仲條正義 instead of 中条正義 (yeah, sue me I' m being nit picky at typos).
> http://ja.wikipedia.org/wiki/仲條正義

Final chapter: Sanshiro. Field Poppy. I Am a Cat, Without An Exception (Released in Fighting Man edition)
Poppy*
The language of flowers: Consolation. Sleep. Oblivion of things such as 3x4=12.

> *T/N: Poppy is a herbaceous plant with showy flowers, milky sap, and rounded seed capsules. Many poppies contain alkaloids and are a source of drugs such as morphine and codeine).

To give an example, when it' s 12:00 o' clock on Earth, the 12 months are like placing all 12 into 1 unit to produce "perfection." The number 13 is like "death" and "regeneration."

What use is a cat? So it drowned to death.*

> *T/N: http://en.wikipedia.org/wiki/I_Am_a_Cat http://ja.wikipedia.org/wiki/三四郎
> "Wagahai wa Neko de Aru" and "Sanshiro" by Natsume Soseki.

Unofficial Record: Visibility Zero (Self published)
I just felt like putting this in.

Unofficial Record: Kikui Hill Lucky Hole (Released in Eroticism edition)

When the workingmen edition was decided, the themes of working and men were included and caused much chaos. I had this idea during the serialization of that issue of the magazine. Kikui Hill (菊井坂) is actually called Kikui hill (喜久井坂) but this is BL after all, so the term became chrysanthemum (菊井) instead. Even though it was called Lucky Hole after giving it a proper thought, there isn't much meaning to it.

*T/N: Okay this one will probably confuse the shit out of everyone, so:
The actual kanji for Kikui is 喜久井 instead of 菊井. But she decided to use the kanji with chrysanthemum (菊). What did she mean "this is BL so I used chrysanthemum instead"? Chrysanthemum is a way of saying the asshole because of the many petals + the black hole in the middle which makes it look exactly like an a-hole. Look at your own one if you don't believe me =_= A lot of manga and anime have cited this "Chrysanthemum" term so it is widely used in Japan. And they also say nipples are like Sakura petals. lol

Unofficial Record: Eel Festival (Self published)

My favourite author/artist taught me that "Eels have a habit of slipping into dark places." I thought that it was such a good phrase, so I wrote it down in this chapter.

Unofficial Record: Kairo-ko (The Dirge)
I wanted to draw something about Rokka since "Kikui Hill Lucky Hole" was about Nanao.

*T/N: Kairo-ko is a novel by Natsume Soseki. http://ja.wikipedia.org/wiki/夏目漱石

Thank you very much to everyone who read this book. I did my best even though it is a poor work. Although the writing style displays insufficient self-control, I think there are many things I did not get to include which reflect my current ability. This book is a work of self-admonition, so I would like to gradually devote myself even more from now on.

March 2007 Renaissance Yoshida

SPECIAL THANKS
Chapter 0 and 1: Yu-chan
Chapter 2: Miyazawa sensei, Fukukawa-sama, Enomoto-sama
Chapter 3: Enomoto-sama
Final Chapter: Enomoto-sama